DOCUMENT RESUME

ED 051 868 LI 002 928

AUTHOR	Wemms, Michael, Ed.
TITLE	Libraries and the Book Trade.
INSTITUTION	Hertfordshire County Library, Hertford (England).
PUB DATE	69
NOTE	36p.; Papers presented at the Weekend Conference of the Hertfordshire County Library Staff, held at Offley Place, November 1968
AVAILABLE FROM	Hertfordshire County Library, County Hall, Hertford, Herts (England) ($1.80)
EDRS PRICE	EDRS Price MF-$0.65 HC-$3.29
DESCRIPTORS	Authors, *Books, Conferences, *Copyrights, *Library Materials, *Paperback Books, Public Libraries, *Publishing Industry, Speeches

ABSTRACT

In "What Use Are Authors?" David Holbrook explores some of the problems authors are faced with in our society. The relationship between the small bookshop and the publisher is examined by Martyn Goff in: "The Problems of the Small Bookseller." Tom Woolston discusses the woes of the library suppliers in his talk: "Library Supply." A look at the paperback book industry is presented by William Miller in: "Paperback Publishing Today." The problems of copyright are considered in the final two papers: "Copyright - The Technical Problems," by Michael Humphreys and "Copyright, the International Problems," by Roy Yglesias. A brief professional background for each of the contributors is included. (NH)

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LIBRARIES and the BOOK TRADE

Papers presented at the Weekend Conference
of the Hertfordshire County Library Staff,
held at Offley Place, November 1968

Edited by Michael Wemms

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Hertfordshire County Library
County Hall
Hertford, 1969

What Use Are Authors?

DAVID HOLBROOK

Well Miss Paulin, Ladies and Gentlemen, I thought I would talk for thirty to forty-five minutes about the value of expressing oneself with words on the page, about the kind of preoccupation that I feel keeps me going. I don't know how you feel about this, but I certainly think there is a feeling that when one is concerned with the teaching of English one is doing something that is not considered to be central to the world we live in. There seems to be a divergence of aim between what the creative writer is doing and the direction in which society is going. And for a long time now I have tried to clear my mind about this problem so that I will be able to say to myself, "It is worth sitting down in front of those blank sheets of paper—because this is all I have to offer. I can't design a power station, I can't keep a boiler stoked, I don't collect the dust in the dust cart. What is it that I am contributing?"

Admittedly there are a great many authors who aren't concerned with the kind of problem I am going to talk about. But it would seem to me that if you are faced with an Education Committee, or a Committee that is concerned with establishing and maintaining Public Libraries, if one is concerned in any way with cultural organisations, from the Arts Council down to the local village Youth Club, one has to have a conviction that what you are doing is worth doing, and one has to have some sort of answer to the people who say 'this is a fantastic waste of money'. People will go on saying this. I believe they even say it about the library service. When I was at Bassingbourn Village College we had a Board of Governors who were solid old farmers. They came up from the Fens to sit around in our lecture room and after about five years one of them pointed to me and said, "Who's that young man?" We had the great problem, you see, of educating these old boys into what they were supposed to be there for. One of the great things was they always wanted to know how many 'fiction' and how many 'non-fiction' books had gone out. With their Non-Conformist background, not only did they try to stop us having stage equipment, and pottery especially—graven images which they regarded as wicked—but they considered 'fiction' to be an absolute abomination. So, of course, we used to include poetry and various other things in the non-fiction figures and they were quite happy so long as there was nothing 'fanciful' going on. From them one got a whiff of the kind of world England has been since Dickens' "Hard Times". Some people believe that 'fact', or what drives engines, or what 'expands the economy' are 'good', whereas things subjective and emotional are highly suspect, superstitious, and probably the work of the Devil. And I think we still live with this feeling: it casts a chill shadow on me when I sit down at my desk.

Let's put the problem another way: "What use is culture?" The sort of author I am interested in is a person who contributes to culture and in a minute I want to look at where culture is, what use it is for us. Whether you are a historian or a poet, or a novelist, or a literary critic, or a scientist writing about molecular biology, you are contributing to a culture and the thing we must ask is, "What is culture? What use is culture?" The question comes up in a very real way in education, in the Universities where on the whole the teachers in the Humanities, the imaginative disciplines—Classics, English—tend to feel that they are being swamped by the hundreds of Chemists. Scientists, I believe, feel a much higher sense of personal morale because they obviously matter today, for they are the ones who are creating our environment. Some of them regard people in the arts with suspicion. One day I was talking about human personality and I was saying how it is futile to try to explain human personality in terms of the functions of a mechanism, and a Natural Scientist turned to me and said, "We will bury you!" He said it just like that: and he meant that there was no place for the person concerned with poetry and the subjective life in the world that he was going to create.

Now some of the more interesting and forceful answers I get to questions about the value of culture come from children, and I shall start by talking about some pieces that children have written as authors.

Here's something from an E.S.N. (Educationally Subnormal) School. A little boy, who is usually very neat and tidy, comes in like Hamlet, all dishevelled and in a terrible state, and he says to the young teacher, who keeps a table at which the children can write when they feel like it, "Can I write something, Sir?" This is what he writes:

'On Wednesday night I went to my Sister's house and when I got in my Sister said to me, "the dog has had pups!" I said "Can I have a look?" she said "Yes", so when I saw them they were no bigger than your hand.

'I picked one up and showed it to the baby and the dog took it out of my hand and put it beside him and she laid on top of the pups. And my Sister said "you had better come in our T.V. room" I said "O K!"

'My Sister had to go to work. She said "tell Mick to keep the one with the black and white on it" I said "O K" and she went to work. I heard the pups and saw T.V. and at half past seven. Mick came in. I said "Eileen told me to tell you that to keep the black and white one" he said "O K" so Mick said to the dog "coming out?" The dog would not leave the puppies so Mick had to do something to the sofa. When he done that it was eight o'clock. Mick said "Eileen comes in at half past eight" so he got the supper ready.

'So when Eileen come in said "have you drowned them yet?" Mick said "no, I have not" Eileen said "Why haven't you" Mick said "I am not taking them while the dog is there" she said "Why" Mick said "it is not fair on the dog". So Mick and Eileen had their supper. When they had their supper, Eileen said "it is five to nine" so Mick said "I will drowned the pups".

'I said "don't drowned them". He said "I will have to–come on then, pick them up".

'I said "I am not going to do nothing" so he had to pick them up. He filled the pail up with water and he put them in and Mick put a sack in the pail and a book and Mick said "hold the top" I said "O K" and he got a pail of water. He put water into the other pail and about 5 seconds later all the noise stopped I had a few tears in my eyes and when me and Mick came back the dog looked at him and Mick said to the dog "it is all right, you have got one pup".

'And Eileen went in the T.V. room Mick said to me "I did not want to do it–it was Eileen– I will bury them in the morning".

Now there's that little boy and he is very upset. He had had an experience which is beyond him and he can't really cope. It distressed him in a number of ways and for many reasons. He is faced with the reality of death. He is faced with the need for this kind of selection from nature. It is a hard-hearted thing but he could no doubt see that the world cannot be swamped with puppies. He also sees that Mick tries to get out of it and he feels even more disturbed because although Eileen is a woman she is so forceful. He is very much concerned with his own involvement and he feels guilty; he makes this quite clear when he uses the double negative, "I am not going to do nothing". He will not be guilty and yet he has probably at some time or other inwardly felt hate directed at other people. He may have wished his own brothers and sisters dead and he feels very guilty about the whole problem of things being killed. So he writes this marvellous little story which has great clarity. And because he is working on an inward problem which distresses him it has all the force of something which is deeply sincere. He's looking at it as an aspect of human experience and he is exploring what it is like to be alive and to be human. Now it's this questioning of 'what it is to be human' that seems to me to be the real justification for the effort that authors and artists and composers apply themselves to. It's very interesting to ponder what this energy is when one meets it. Very often I think it is the kind of feeling that this little boy has experienced; one is driven by a need to understand something that has happened to one.

Now although that sounds rather portentous one also finds that there is a great deal of positive richness and fun to be found in working with children to explore this question of 'what life is all about'. I say this because so often when you are working with less able children they bring pieces of work to you on very profound problems; problems of hate, of guilt, of grief, of feeling 'bad' and so on. But on the other hand, a great deal of children's work is also devoted to a very extrovert and joyful exploration of their environment. Here is a little boy in the bottom stream of a secondary modern school writing about stealing apples:

"It comes off of a tree when you pick it is rosy red and before you eat it makes your mouth water it even makes your mouth water when you hear the name gascoyne's scarlet. When you go scrumping and when you get caught it is worth taking the chance of getting some gascoyne's scarlet apples. When you go scrumping you have got to be carefull you don't get caught if you do get caught the man will be waiting for you next time you go to get some more gascoyne scarlet apples. When I go scrumping all I go after is apples and plums, pears. When you go pinching apple you do not want to take to many people or you will not get away so quick when there are a lot of people with you a specally little boys they make too much noise. If you pick apples off of the ground you have to be careful of the wasps or else they will sting you and the sting comes up to a big bump where ever it stings you. When you are by yourself and some one comes and you have to climb over the barb wire and get caught the man will probablly catch you but if someone else is with you they can unhook you. Some people when they catch you they might hit you and said he will hit you harder next time he catches you. But some people say they will hit you next time but warn you not to come in the orchard again. But the children could not resist getting some more apples to eat. It is best getting apples from an orchard where there are no houses. When I go scrumping I do not take bikes because the man who owns the orchard might come along and take the bikes and if you want your bike you have to go and ask for it and that is how the owner of the orchard knows that you were in the orchard. I never take a dart jacket or a red one because you will be reconnised very easy because red shows up very easy. But still it is worth getting some gascoyne's scarlet apples."

In this piece of writing I think one can feel the assertion of this boy's vitality, his way of dealing with the environment, and also his developing sense of his own identity. This is something that one feels very much when working with children who are happy to be authors; happy to use the things that came to hand be they paint or words, in order to explore the nature of their own potentialities. And it's this kind of thing that one tries to do as a creative writer.

I will read you a poem of my own. It has a very simple subject, it's about an incident on my trip to America in 1966. A woman who kept a little bar in New York seemed to me to be very much like the old cowman who lived down at the bottom of my garden. I felt that I shared something with her and I felt that those things we share as human beings are really the quieter and simpler things. Our sense of identity is built on something that is no larger than life. This then is what interests me as a creative writer and keeps me at my desk. It is a poem called "Second Avenue to Cow Lane".

Second Avenue to Cow Lane

Had he been there, I would have told him
About the English muffins in the bar on Second Avenue,
How good the coffee was, and the buttered eggs.
Police cadets came in, wearing revolvers.
It was one of the few places over there we felt at home in,
Not because of the silent young cops, but because how glad the woman was,
To serve good coffee, drawing up iced water with it,
Wiping down the spick and span counter, and smiling genuine.

He's gone, so we can't tell him: we've been all that way since.
His calf-yards are empty, dung cleared down to the clunch,
And in them grow tall weeds, with sumptuous yellow flowers.

Walking round the corner to lean on his fences
Was like walking round Gramercy Park to the breakfast counter:
Harry with his great nose, like the woman, proud in her place.
Lighting up all around her, glad to talk when you came along.

I can't tell him, and how does it matter?
She'll follow Harry into oblivion after a thousand breakfasts,
Across there at the other end of the Gulf Stream:
He's more remote. The tallest yellow weed in his yard
Stands gay like a thistle I painted once in a foreground
That thrilled me, as I held its golden points in paint.
The growth in the dead stockman's dead yards
Seems to lunge at me: the weariness of clearing them now!
What will become of them? I walk back through my uncut grass
Heavy with summer dew: I could be walking back
From the bar on Second Avenue. About the same distance:
The same soil underneath, waiting to claim us all.

Being an author means having a preoccupation with inward things–with problems of identity. Here is a moment in time, what point has it? Now it's very interesting for me to find that while I am preoccupied with this kind of problem as a teacher of poetry, the same things are being said in another discipline, and the particular discipline I have in mind is that of psycho-analytical theory. The things that psycho-therapists working with mentally ill patients say about their work and about human nature, tie up very interestingly with the philosophy of people like Susanne Langer and the great Jewish existentialist philosopher Martin Buber. What these people really are preoccupied with is this central question of 'what is it to be human'.

Now one of the most important English writers in this field, D. W. Winnicott, did a tremendous amount of work with mothers and young children. He took on mad people–psychotic patients–and he says that most of the questions patients ask people like him concern *the meaning of life*. He's become aware in his sphere that it is possible to 'cure' a patient in terms of the concepts of psycho-therapy but still not answer his questions about the meaning of existence–it's possible to cure a patient and still not know 'what it is that makes him or her go on living'.

This realisation is putting the whole study of psycho-therapy into a new perspective and it draws attention to human needs which up to now have taken too much for granted. We tend to think, for instance, that to be 'pleasured', to satisfy the pleasure principle, is the driving force behind the human desire to go on living. We tend to think, as Freud did, that a 'mighty sexual instinct' takes up the whole energies of a person. But in the view of some present day writers these assumptions are self delusion. Many of the thinkers in this field, like Buber and Winnicott, are now insisting that the primary human need is for the confirmation of our individual existence through our relationships. They maintain that we need one another and that in our relationship with other people, particularly in the most intimate relationship of love, we find this confirmation of our own existence; it is in such relationships that we are able to discover our own potentialities.

The other important thing that is emerging from this area of thought is that culture itself is one of the primary processes in discovering a sense of human identity. Susanne Langer, for instance, speaks with a very different voice from most philosophers (many of whom merely make one feel afraid to say *anything*.) She says that symbolism is as much a primary need of man as is breathing, walking about, and being fed. And thinkers like Melanie Klein in the psycho-analytical field have insisted that unconcious fantasies and dreams, symbolic acts and imagination are a continual process in all human life. They are the basis of our ego-maintenance, of maintaining our particular human identity. There has been a good deal of work in other spheres which seems to confirm this. You have probably read about some of the research carried out at the Sleep and Dream Laboratory in Massachusetts. If you have, you will know that they have found that it's possible to tell when people are dreaming by fixing electrodes to their eyeballs. It appears that the eyeballs move when the sleeper is dreaming as if he were really seeing things. They have experimented by waking subjects each time they began to dream and have found that we dream in six or seven episodes during the night. They have also found that if they stopped people dreaming by persistently waking them, not only did they become irritable, they also began to lose their sense of reality, they became dissociated and no longer felt that the world was real or that they themselves were real. And the conclusion of this research is that dreaming is really the basis of our 'biological viability'. Certainly I think we can conclude that we could not go on existing as human beings unless all this imaginative fantasy went on, unless our subjective lives are played out in terms of symbolism.

Winnicott gives a very interesting account of how he thinks concepts of culture develop. He feels that the thought of Freud never really found a place for culture, and having studied children he believes that the origins of culture lie in the little rag doll or Teddy Bear which the child has in infancy. This is one thing that you must never wash or throw away, and Winnicott calls it the 'transitional object'. I expect many of you have encountered this thing–it's Linus' rag in *Peanuts*–and the attachment of children to these objects is intense. (Girls even go up to College with their dirty old Teddy Bears.) The other night our baby got me up at 4 o'clock in the morning demanding his old 'cuddly'. I said, "Oh darling, you've got your new cuddly, and it smells nearly as bad as the old one, go to sleep". "I want my old cuddly!" So I had to go down stairs and find it somewhere in the kitchen and take it up to him. It's a foul-smelling, grey, Harrington square, pretty well ripped to pieces: but until he has it he cannot sleep happily in his bed.

Now, Winnicott says that this strange object is a symbol of the child's feeling for the security of his relationship with his mother. He has to grow up and become independent if he is going to be a human being, but he cannot do this at the beginning because he is totally dependent upon his mother. He has to work the problem out, but in order to work on it he needs to have something which stands for and symbolizes what was at first a very close relationship, that of feeding at the mother's breast. This something gradually becomes a symbol of the relationship with the mother and it also becomes a symbol of his own identity. So that when he sleeps in his cot with this comforting thing he is lying next to something which symbolises his own identity. It represents a focus between everything that is separate in himself and everything that unites him with his mother; and in uniting him with his mother it unites him with the whole external world, with other people, and with culture itself. In the natural course of things this "transitional object" becomes wrecked and is eventually put aside. By the time it is no longer needed the child has established a culture of his own and this culture consists of nursery rhymes, games, play, back-chat with his mother and father, and many hundreds of words. Then the capacity to think about concepts and about inward issues gradually develops, and this is followed by the capacity to be creative and to possess a culture which is both an intellectual culture and a culture of the inward life. Winnicott talks about the interplay between originality and the acceptance of tradition as symbolized by this original "transitional object" linking the individual with his world. These cultural experiences provide the human race with a continuity which transcends personal experience. And the cuddly rag is something that is possessed individually but is a link with the cultural manifestations that all other people in the world have produced. It is in this area, this working area 'between union and separateness', that we find a culture which enables us to feel human.

We take it for granted that we are in our own bodies and that we are a continual self. People like Winnicott, of course, are faced with people who do not know they are in their own bodies and who have never become a single, continuous self. A boy who works in a schizophrenic hospital was telling me yesterday about two people like this. One was a man who did not feel that he was male or female and he didn't even feel that his body belonged to him. He believed that his body belonged to his grandmother or rather that it was his grandmother's body. Now this is very horrifying: but the fact is that this man had never managed to achieve a sense of identity. The boy also told me about a patient whose identity becomes merged with his family's. When he is alone in the bathroom his family 'talk' among themselves. The members are not 'there' of course! What he meant was that the man talked and out of his mouth came the voices of all the rest of his family, but never his own voice.

Talking about these things one begins to feel quite crazy. Winnicott talks about a psychotic patient who was a twin as a baby; she thought that her twin at the other end of the pram was herself. 'She even felt surprised when her twin was picked up and yet she remained where she was. Her sense of self and other-than-self was undeveloped'. Now this loss of a sense of continuous self can happen to all of us, and it does happen during dreams where in the several episodes we divide up into several selves. It can also happen to us if we receive a terrible shock. When we

learn that somebody has died for instance, we may have this dreadful feeling that our mind has floated out of our bodies. If we are under stress or extremely fatigued and get some other nasty shock then we might go to pieces. This again reminds us that maintaining our human identity and being able to say "I am", is something that we need to work on. It is something we need to work on in collaboration with our culture and our environment.

I think I can best illustrate this sort of problem in an imaginative form by referring to "Alice in Wonderland". Although ostensibly we all say, "Yes of course I'm me, and I shall be me tomorrow morning, and I shall be here tomorrow morning", we all have this undercurrent of fear that perhaps we won't, or perhaps we aren't 'us'. And Alice often had a feeling that she might go out of existence . . . .

'. . . . She waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this. "For it might end, you know" said Alice, "in my going out altogether like a candle. I wonder what I should be like then?" And she tried to fancy what the flame of the candle is like after it is blown out, but she could not remember ever having seen such a thing'. And then (you remember) she gets so far away from her feet she is not sure whether they belong to her or not. "Oh, my poor little feet, I wonder who will put on your shoes and stockings for you now, dears? I'm sure I shant't be able!" And her feet get in such a state of not belonging to her that she thinks of ways in which she can be nice to them and so they will do what she says. . . . ."I must be kind to them or perhaps they won't walk the way I want to go! Let me see: I'll give them a new pair of boots every Christmas". . . . . Alice took up the fan and gloves, and, as the hall was very hot, she kept on fanning herself all the time she went on talking: "Dear, dear! How queer everything is today! And yesterday things went on just as usual. I wonder if I've been changed in the night? Let me think: was I the same when I got up this morning? . . . . But if I'm not the same, the next question is, Who in the world am I? Ah, that's the big puzzle! . . . . I'm sure I'm not Ada for her hair goes in such long ringlets and mine doesn't go in ringlets at all; and I'm sure I can't be Mabel, for I know all sorts of things, and she, oh! she knows such a very little! . . . ." '

This raises an important point for educationists! Are we what we are because of what we know, or is there some other area in which we are aware of what we are? Winnicott was concerned with these problems and believed–and I think this is pretty convincing–that we are 'put together' in the first place by the love and handling of the mother. And through this we develop a sense of being a continuous entity and also we have a secure sense of union, not only with the mother but also with other human beings, through our culture.

Now if human identity depends upon all the things that I've talked about, let's ask ourselves whether our world really provides for a rich and creative study of this very central issue of what is it to be human. Well the disastrous answer must surely be that it does not, and here I think it's worth reading a passage from a book written by two psycho-analytical writers, Melanie Klein and Joan Riviere, called *'Love, Hate, and Reparation'*. "It seems however, that we may now be nearing the point at which external goodness–prosperity and material gains–will have taken the place of internal goodness as our ideal. Prosperity, as we all know, is a great aid, though not actually a means, towards inner goodness; it is, however, not a substitute for it. And if material gain becomes the ideal, the inner life of man is by so much denied and may itself come into contempt. The effect of this reaction is that a considerable dissociation and denial of the part played in life by our inner emotional needs has now come about. Our need to love, as our strongest security against the anxiety of hate and destructiveness within, together with the problems of guilt which are inseparable from love, and the standards of conscience and morality that spring from our guilt, all suffer from neglect, are denied, and may starve in their turn though material prosperity increases."

This seems to me to express the crux of our problem. In our particular society we have attached the problem of identity to 'false solutions'. We have produced solutions which are symbolic, but are symbolic in the very limited sense that they belong to acquisitiveness and to a sort of manic hedonism. We have come to believe that if we are sufficiently 'pleasured', and if we can acquire a sense of 'goodness' by material possession, then we shall feel a sense of human identity, we shall be happy, and we shall be satisfied. I think this is a delusion and because everything is directed towards such a delusion there is discontent and frustration.

This allows me to point out that it is also possible for culture to adopt these false solutions and take mistaken paths. There is a great deal more to say about this and it is related to the problem I am going to talk about next, which is the question of survival for the person concerned with culture.

The essence of our development as human beings depends upon paying attention to our weaknesses and our need one for another. We must strive for an inner sense of security and grapple with our feelings of guilt and hate. And where we have great creative writing we see a confrontation with the essential human weakness–the way in which we are afraid of one another. You remember the scene in Lawrence's "Women in Love" when Birkin and Ursula are having a row and she says that he's trying to dominate her and flings the ring down in the mud. As she walks away from him a bloke comes past on a bicycle and sees this couple having a row and says, "Afternoon!" . . . . It's a wonderful comic moment! They scowl at him and then she walks up the lane and plucks at the hedge. There are some berries on it and she picks some berries and squeezes them in her fingers. And although Lawrence

doesn't say so this is obviously a symbol that her deeper need is to come to fruition, and so despite herself, and despite the fact that she has now got to humiliate herself, she comes back. And of course, he's gone through the same sort of process and they both come back humiliated and chastened, admitting their need for one another and they pick up the ring. This is a marvellous moment and it shows the essential way in which human beings need one another because they need an inner confirmation from one another. It's a very different picture from the one Lawrence gives in his false novel "Lady Chatterley's Lover". In this we are given the complete antithesis—Connie the completely submissive, controllable woman and Mellors the sexual superman. And, I think, what we have in the difference between these two pictures of life is the difference between the true and the false solution. False solutions tend to be 'larger than life', to be based on acquisitiveness and living at the expense of others, and from this it ultimately becomes possible to see the world in terms of 'enemies to be destroyed and objects to be consumed'. (This, of course, is the attitude to life of James Bond.)

Now, if culture is employed towards false solutions and it is possible for individuals who live at the expense of others to be very successful in the world, then false solutions become endorsed. Ian Fleming's work is profoundly symbolic of this. To put it briefly—an individual begins with a sense of hollowness, a sense of emptiness, and he develops in his cultural expression a kind of symbolism whose appeal is based upon themes of emptying out the insides of others: getting the gold out of Fort Knox, getting the gold out of the 'Old Lady of Threadneedle Street', covering people with gold paint to kill them and so on. The exploitation of this particular symbolism of identity continually offers false solutions to the problems of finding out what it is to be human. So a woman in the symbolism of a Fleming novel is not a woman to be seen in her own right as Lawrence sees Ursula, a woman with parallel needs and equal to oneself as a human being, but as a 'partial object' or (in psycho-analytical terms) as a 'breast', something which is there to satisfy and to be eaten.

This, of course, raises very complex problems of discrimination in the sphere of culture and it's not my intention to discuss these. My point really is to show that we have a problem over the direction which our society and its culture is taking, and over the ways in which certain aspects of commercial and industrial culture are moving towards these false solutions. I have talked about the person concerned with creative culture, with painting, with music—who tends to find himself moving in another direction. And there are many people who feel, like F. R. Leavis, that a preoccupation with the value of being human should be at the centre of higher education in a way which at the moment it certainly is not.

But the personal problem arising for someone like myself is that of survival in the world as it is, and this brings the discussion down to one of actual cash returns. How is it possible to survive if one refuses to go along with the main flow of society? What happens if one refuses to work in advertising or contribute in some other way towards this hedonistic way of life? How is one to support a family, having said "No! I think my function is not to become a business executive, or to work in industry, or to subserve industry by technical reporting. I feel I must stay outside the main flow because I want to go on asking this question, and I don't want to be deflected by actually working for the industrial commercial machine or any of the many things that serve it".

For a great many writers concerned with the humanities the answer has necessarily been to become dependent upon education. In America they move on to the Campus as something like Professor of Poetry, where, if they are fortunate, they will have no duties except writing. But here's the problem again: when they move in this way they are brought out of the hurly-burly of everyday life and taken into a very special environment. There are special environments of this kind, particularly places like Cambridge, which can easily swallow a person up . . . . But how can one live outside even the university whale?

Of course in Lawrence's time the extraordinaily rapid rise of the cost of living in an 'expanding economy' hadn't happened, and the money he was advanced on a novel enabled him to live very comfortably for a year or six

months. But the problem arises today that if one examines and discusses human experiences in prose and writes (say) a reasonably successful novel then the total reward is likely to be something in the region of £1,000 over (say) four years. The advance is perhaps £250: how long will this last today? Of course if the film rights are sold it would be very much more but this again would take it into the world of commercial entertainment. The time it takes to write a novel set against this cash return is not enough to maintain an author. Supposing he needs £2,000 a year to live on he obviously cannot write two to four novels a year for the whole of his working life. There has to be some other answer and the question I am trying to leave you with is, "What are the possible answers?"

A book like my own "English for Maturity" which has sold about 28,000 copies is a partial solution to this kind of problem because it is a book which is used by teachers and student teachers and goes on selling. I suppose this has brought me in something like £2,000 and the anthologies that go with it do provide me with a living. But the problem remains that whatever direction you take, whatever way you decide to serve a particular group of the population, however hard the author works, his return equips him less and less to live in this society which has attached the problem of human identity to a set of values different to his own and to an economic set-up within which his work is not proportionately rewarded. Of course a great many authors, as you will know from Richard Findlater's analysis of the author's predicament, have produced very useful books in terms of their intellectual content but have got returns which are hopelessly unrelated to their needs for survival. Of six hundred authors analysed by the Society of Authors three-quarters of them had published three or more books and half of them had published over six—they can be regarded as professionals. Yet only eighty-two, or one in ten, earned more than £1,500 from their writing; 18% earned between £5 and £10 a week and so on. We live in a world which pays too little attention to the essential subjective problems that perplex people. One looks to authors, along with painters, and musicians, and educators, in the hope that it is these who can really get down to discussing and exploring these issues. They must write thier novels, write their poetry, write their literary criticism and their philosopy, and really explore the problems for us. But although we say this we are not willing to give very much for their effort. And of course authors know this and so they go off and find themselves nitches in Universities and other educational establishments. For myself I feel it is still necessary to have a large number of individuals who can really live right outside all the whales. If this can't be so then who is to reject the ethos of the society we live in? Who else is to uphold the necessary concern with the 'inner life'? Or even reject if necessary the ethos of the educational system, and seek to radically alter it? The question I leave with you is one which is a straightforward business or economic problem. How is the author—or the thinker, or psychologist or other creative person—who really accepts the responsibility for exploring the nature of human existence and identity going to survive?

The Problems of the Small Bookseller

MARTYN GOFF

Miss Paulin, Ladies and Gentlemen, when you were told just now that I had not given this particular talk before it was, in fact, true. Although I have spent a great deal of my lecturing life talking about the problems of the small bookseller I have never done it to people other than booksellers or publishers. It seemed to me, therefore, that to give you some idea of our problems I ought to adopt a quite different approach from usual.

Daniel Boorstin in his excellent book * available in Penguin, tells the story of Public Relations Officers in America; they, the P.R.O's, go very much further than P.R.O's in England. Not only do you have the ordinary sort of P.R.O., the sort that, for all I know, Hertfordshire County Council might have, but in addition there are firms of P.R.O's who do everything. They write Annual Reports, they write difficult letters, they will even interview staff. And it appears that there was a small engineering firm near Detroit which decided that it was going to move to Philadelphia. Now, for many years it had employed the same firm of Public Relations and so the Executive Vice-President rang up the firm and spoke to the man who had always dealt with their problems. "I'm terribly sorry", he said, "but we're going to move to Philadelphia and this is too far for you to service us any more. Would you draft me a letter please, to your President, saying what a wonderful service you have given all these years and how enormously we appreciate it, but that we have got to move and consequently we must terminate the contract?" The P.R.O man did this, the letter was written, and about a week later he was sent for by his own President who said to him, "Hank, have a look at this letter." Hank had a look at the letter and said, "Very charming isn't it? They put it so nicely that they've got to leave us but at least they are very satisfied". "Hank, what I want you to do please is to draft a letter back . . . ." You know the rest.

Sometimes those of us who are small booksellers feel very much like this in relation to publishers. We feel very much that we are controlled at both ends just as in that little story by Daniel Boorstin. We feel that the price of the book we sell is fixed by the publisher. The way we get it is fixed by the publisher. Everything, in fact, is fixed for us by the publisher. The way the book is publicised or advertised, the fact that if we sell it to you in your official capacity, we give you a discount of 10%. All these things, at one stage or another, were fixed by the publisher. This is our basic problem. We have, if you think about it, almost no control over the product which we sell. I hope I will not tread on any proverbial toes by referring for just a few seconds to a book as a product, because commercially this is what it is; and it is the lack of commercial viability, commercial sense, commercial commonsense, that makes this country dismally poor in small booksellers. We have as you know, comparatively few small booksellers. Comparatively to what? Comparative to Denmark, Germany, Italy, Switzerland. This is a bad situation, so forgive me for harping on it as I am going to for some time.

Miss Paulin has kindly given you my credentials. I have written and published eight novels and four other books. I am not, therefore, anti-literature. So that if I talk about commerce and balance sheets, rents, rates, staff wages, and things like that, you will know it is because I don't see (dare I say it since you have someone from the Hamlyn Group coming) I don't see books like Mr. Vernon-Hunt as equivalent to selling bars of soap. But at the same time I am very much aware, and as you will hear in a few minutes, the small bookseller has to be very much aware of the financial side of the whole operation. Let's start with his shop. He has to have a shop in the High Street and he has to pay High Street rents. He has to pay the sort of rents that Tesco, or the International Stores, or Liptons pay, because if he is out of the High Street, people won't see him. In more leisurely days booksellers thought that they could be in a turning round the corner and people would ferret them out; but a whole new generation of people has come along with very different ideas about shopping. Not so much the old loyalty to the little man around the corner–not so much the love of the rather fusty old shop. You, and your children even more, have been and will be brought up to the brash, the exciting, the light, the colourful; and this means the High Street. So that the first enormous problem of the small bookseller is that he must pay High Street rents and High Street rates, and by and large these are beyond him unless he is very good and very commercial, and right on the ball all the time. Those of you who read the "Bookseller" will have seen the new shop opened by Martin Hook in Bromley. I think it was featured last week. It looks very exciting–I haven't been yet, but I met Martin Hook when he came to look at my own shop which was redone last year and was also the subject of a "Bookseller" article. I really don't think it is fair to reveal this, because you are recording me, but the rent which he is paying for a shop in the centre of Bromley terrifies me. I hope he is right, I hope he makes it, but it really is frightening when one hears of the sort of rents High Street shops cost today. A standard unit is about 18′ wide and 30′ deep. It is nothing today to pay £2,000 or £2,500 a year for a unit like this. Most small bookshops are operating a profit margin of about 20% or 22%. Work that out for yourself. The bookseller has to take £200 per week–£200 sold in individual books to pay for his rent, nothing else at all. Think about it, it's pretty tricky.

* Daniel Boorstin , *The image or what happened to the American Dream*, 1963.

Now, if rents are tricky, so are staff. Surely bookselling is one of the most depressed of all trades. I have a chief assistant who has been with me for 18 years. I think, personally, she is pretty well the most underpaid person in the whole of Britain—the 30,000,000 workers of one sort or another all taken into account. She gets a dismal, miserable salary for what she does and the responsibility she takes, and yet I am aghast to learn that she is well paid in comparison with what she would earn in any other bookshop. Booksellers' staff are badly paid because it is very difficult for booksellers to make sufficient money to pay more. But this is a vicious circle isn't it? If the staff are poorly paid and this is known, then you will have either crackpots, who I will come to in a second, or third-rate staff. You cannot have third-rate staff in a bookshop because you are dealing with all sorts of people. Yesterday we were tremendously busy, colossally busy, and yet we had two London University Professors in both wanting information. You must not have that sort of person faced with a third-rate member of staff who has no knowledge. My reference to crackpots was because every Hippie and similar person, having got tired of hanging about and doing nothing for six months or a year thinks, "Well, it would be rather fun to work in a bookshop". So in they come, bells jangling and, lounging in my uncomfortable office chair, their extraordinary cigarette smoke filling the office, they say, "But I'm mad about books, I'm just the person for this job". We get this once a week. Occasionally when we are either distraught for staff or simply berserk, we have taken one on. The things that happen when you do are really frightening. I have heard one of my best and most serious customers, a woman, being spoken to as, "Say mam, now you listen to me". Stafing, after rent, is the bookseller's second biggest problem. He needs and he should have good members of staff, but he can very rarely afford them. If he does get good staff they go off, and you can hardly blame them. About three years ago I had a boy who was absolutely first-class. Seven 'O' levels and a couple of 'A's, bright, cared about books, knew about books, and also was an efficient worker. But what happened? After two years, terribly reasonably, he came to me and said, "Look, where am I going? I have no seat on the board, so I can't edge you out, or have a sort of Cecil King palace revolution. You don't seem to me to be expanding except in five hundred directions other than that of opening another shop, and I want to climb". Of course, he was right, so I rushed out like a madman and got him a jolly good job elsewhere, and he is doing very well. So if you get good staff, and you can barely afford to do so in the first place, then you can no longer afford them as they get a little bit older. The only hope is to find middle-aged people, particularly women with children who have grown up and gone away. Then, of course, unless they have previous knowledge, they are usually rather difficult to train.

So we have rent and staff as two of the biggest problems. The small bookseller's third big problem is his capital. The book trade, as a whole, is enormously under-capitalized. This is as true for publishing as for bookselling, but it is particularly true on the small bookselling side. We all know of the enthusiasm and pretty little else with which people go into bookselling—we meet it every day of the week. People with a few hundred pounds somehow think it will work. Somehow it never works. All of us, all booksellers, are terribly short of capital, and even if we have enough capital what happens when we start to grow? I always think talking vaguely is of little help to you, so may I give you examples? We were approached recently by a College of Further Education. They wanted me to establish a shop in September from which the students could buy books. In middle or late October the unsold copies could be returned and they would pay for this service. "Certainly!" I said, "Marvellous!" I counselled them to be careful with the orders because every Head of Department thinks every one of his students will buy something. In the event, of course, only about three do and the rest come and see you. They had just over £800 of books. Because we tried to be mildly efficient we didn't wait until the beginning of September and, in fact, we got the books to them in August. This meant, as far as the publishers were concerned, that we were owing £800 in August and this would be due for payment by the end of September. Today is November 24th; I still have not had the unsold copies back or a penny of the money. There have been reasons . . . . "Could I hold on another week? Could I hold on another fortnight?" . . . . I have, nevertheless, had to find £800. This is an enormous sum of money for a small bookshop to find in order to finance this one little venture. Since the college gets discount on non-net books of about 12½% and the overall discount on academic books is roughly 20%, you can see the margin of profit I shall make on this whole operation. We have to get the unsold books back from the college to the shop and we have to get them packed up and sent back to the publishers. This one little operation needs so much finance and, when taken with the fact that at any given moment we are owed probably £3,000 or £4,000 by Surrey County Council and the Greater London Council, you will begin to see how much money a small bookshop owes. If we go to the Bank to borrow the money it costs us 9%, and after General de Gaulle's sleepless night last night it will probably cost us even more by the end of next week. It's impossible. Those of you who are quick at mathematics will have already worked out that we are not even making 9% on this sort of business, so we certainly can't afford to go and borrow the money. What we do of course, although we pretend we don't, is to take unofficial credit from the publisher. We make collections of those charming letters they send. You know, those little stickers saying, 'Please . . . .' 'Overdue'. Then the stickers are followed by letters in black type and those are followed by letters in red type—then we pay. So the bookseller has this tremendous problem of finding enough capital to deal with the business he does get. Ironically the problem grows as he expands, because as he expands he needs more and more money. Under the present taxation system its almost impossible for him to plough back sufficient profit to create the extra capital he needs.

Now, to complete the picture for you, instead of talking in these general terms let's take one bookshop. If it's my own, it's because this is the one I know best; I'm not trying to sell you anything—obviously—I'm far enough

away. What do we mean by a small bookshop? The Ibis turns over £33,000 a year. To my mind it is a small bookshop, but some people put it into the category of the small to medium sized. We do this on a staff which is sometimes three and sometimes four. I am one of the staff, and since I have other interests and I am out a great deal lecturing, this does mean that it's about three and a half or two and a half for most of the time. We do this on a stock worth £3,000. Most of my fellow booksellers tell me that this stock is too low for the turnover and too small for a good bookshop. I am not quite sure how they arrive at this conclusion since we do make a profit, and what's more we get this turnover in a fairly unpromising district—Tory, middle-brow, middle-class, Philistine. We manage it, moreover, with hardly any public library business. I have been banging my head against this door for eighteen years and I checked some figures last night. I thought I would be accurate about this if nothing else. Last year we got £230 worth of business from Surrey County Library. May I repeat—I didn't say £230,000, I didn't say £2,300. My point, incidentally, in telling you this is not to bleat and complain; I do that in the right quarters, but to show you that despite efforts on a small bookseller's part we don't always get the business. The County Librarian may have, I mean this quite genuinely, very good reasons for not dealing with us or the other small booksellers in the County. This is quite fair if he has these good reasons. Nevertheless, the small bookshop is normally very dependent on public library business, very dependent indeed. I belong to the school which believes that there is room for the Mr. Woolstons of this world and the small bookshop to exist side-by-side. This is why he and I are going to remain friends this morning. But here you see is a case where the small bookseller is cut out. He really is. If we have a turnover of £33,000 a year, the bookshop is reasonably well known, probably—logical deduction, it is not too bad. Therefore one would have thought it ought to get some of the County Library's business. If it doesn't, it surely shows that the small bookseller can't rely on such business at all. In fact there are lots of small booksellers who don't get their local library business. We do get quite a lot of school business, however, it accounts for £9,000 of the £33,000 a year, but it is not, of course, as lucrative as public library business. We give 10% to the Public Library, but this is mainly on net books on which we get a discount of 33⅓%, or at worst, 25%. Books which we supply to schools come to us often with only 17½% or 20% discount and we give the education authority 12½%. I mention all this to show you that while lots of small bookshops literally owe their existence to the local library, there are others who get next to nothing. I won't rub this in any further, except to say that this £230 worth of business from the County Library consists entirely of annual reference books and we rarely get more than 20% on those.

So here we have the situation, the small bookshop is in trouble over rents, rates, staff, capital for stock, capital for dealing in bigger business. I need only add to this that Surrey County Council, who have improved greatly in the last few years, can still take up to two months to settle our accounts, and the Greater London Council takes a month.

To this wide range of troubles must be added the things which all of you read in the "Bookseller" week by week. The small difficulties. Let's have a quick look at these. The fact that publishers' service is appalling. This you must know yourselves because it reflects back on you. Service from publishers is quite disgraceful. We have just received books from Ginn & Co., part of that vast Hamlyn Empire, which we ordered at the beginning of September. I did a little private check with a friend at Ginn and found that the books were available when my order went in; in other words, it has taken all that time to process our order. The books were not binding, not printing, not out of stock or out of anything, except out of the ability of this firm to send the books. Nelson are taking five or six weeks at the moment to get a book from Sunbury-on-Thames to Banstead—I could walk it in one day. We are meeting this problem every day of the week and it is impossible to explain satisfactorily to a customer who needs the book in a hurry. I need not tell you that when people want books they need them in a hurry. They either want them because they are just starting a course and they just must have them, or because they want to give a present and the birthday is next week, not next year. So people always need books in a hurry and they can't get them because publishers' service is bad. When I make enough noise and fuss about this, and by gosh I do, publishers whisk me up to London and give me splendidly expensive lunches; and when the brandy and coffee stage comes they say, "Well you know what it is, Martyn old boy, we have got difficulties with the computer and all that. Let's have lunch again and talk about it in a month, shall we?" They can only act like this because they are not facing the public, they are not dealing with the person who comes back three, five, ten times for his or her book and finds it not there.

Deliveries, then, are a major problem. They are not only a problem in the time they take, they are also a problem because of wrong deliveries. We get, in our one small shop, an average of nine wrong deliveries a week. Nine parcels each week contain books other than those we have ordered. I am not saying we don't make mistakes, of course we do, we all do, but I am discussing publishers' mistakes to us. A further five parcels a week contain damaged books which we have to wrap up and send back. This is the sort of thing that the small bookseller faces without the staff or the time to deal with it because his paperwork is enormous already. Have you ever thought of the paperwork involved? We have accounts with two hundred and eighty publishers. This means that we probably get about two hundred and fifty statements a month which all need checking. To hell with the computers—I assure you they need checking. Extraordinary things occur on these statements. We found an item on a statement the other day for £149; this was the sort of publisher with whom we don't spend 149d. So I wrote, slightly ironically

I admit, but hardly rudely, to point this out. The letter came back, no sorry, no apology, nothing. It just said, "This should have been on Midland Educational Statement". I think this is splendid don't you? What would have happened had I paid it? The paperwork is immense, and you have to add to it the endless letters saying, "We didn't order Part 1, Book 2, we ordered Part 2, Book 1". "Would you please refer to our order. It said paperback, *not* bound". This reminds me, a chap 'phoned on Friday and asked to speak to the Accounts Department. You see how publishers see booksellers. I picked up the 'phone and I said, "This is the Manager of the Accounts Department. What do you want?" You see they don't know, they have no idea of the problems that are involved when you are one minute sweeping the floor, the next minute cleaning the windows, and the one after that have to become the Manager of the Accounts Department.

If publishers are one of our main difficulties, another is, of course, the customer–the person on whom we depend. Now all of you in this room live in a world of books. What is second nature to you doesn't come into the customer's ken at all. It is actually statistically true that more people ask us for a book by the title of its review than by the title of the book. I can guarantee you that on a Monday morning, whatever was the review title in the Sunday Times or Observer will be how the book is asked for. It's quite extraordinary. We have no less than an average of six people a week who come to order a book without knowing the title, the author, or the publisher. This is a constant problem and it takes a great deal of time.

I tell a little story here which is absolutely true. About two years ago a woman came in the shop and said, "Ah! Mr. Goff, I do want you". You always know when they say that, that almost anyone could have dealt with it, but this is just the way they carry on.

"As my husband was going off to the City this morning, he asked me to get him a book."
"Yes?"
"Would you get it?"
"Yes. What is it?"
"Oh! I thought he gave me a bit of paper."
"Well, what sort of book would it be?"
"Well, my husband doesn't read actually, it's all he can do to get through the newspaper and his business things."
"Well, it must have been about something he wants to do?"
"You may be right."
"Well, what are his interests? Car?"
"No, he takes that to the garage."
"Gardening?"
"That's right, gardening. I remember now, will you get it?"
"Yes, but what aspect of gardening? There are a lot of books on gardening. What at the moment particularly interests him?"
"Do you know he saw it reviewed in the Telegraph, I remember now; or was it the Times?"
"This week, or last?"
"Oh, I think it was a few weeks ago."
"Well, what particularly? Was it to do with roses?"
"Yes!"

I mustn't go on because, in fact, this is a very long story. It was a Stationery Office pamphlet costing 2/-d. She came in four times. The Stationery Office are very slow. We sent the original order off in one-tiered days when it only cost 3d; she came in eventually and demanded that we 'phoned to chase it. Have you ever tried 'phoning the Stationery Office? We then sent a letter to chase it. Finally the pamphlet came. Cost 2/-d, 25% discount is 6d, postage 6d. We were already making a superb loss on the whole thing, but I said to one of my assistants, "At least, bring back the good will, 'phone her up and tell her it's in". He did so and she said, "What was that?" He told her. "You know, the pamphlet you ordered on roses."

"Oh, that. My husband went into the Stationery Office in Kingsway and bought it yesterday."

If I tell this story, I assure you it's because it is a typical story, it's the sort of thing that happens every day.

So this is the other side of the small bookseller's problems, and I am talking to you about problems and not the pleasure of bookselling. On the one side basic difficulties–rent, general expenses, staff, quality of staff, capital. On the other side–extremely bad service from publishers and an expectation from the public that they only need to give the barest minimum of information; difficulties with deliveries, errors made. All these things. And then, of course, there are the publisher pundits who say to us, "You booksellers aren't doing the job. You ought to be going out and getting the business". I don't quite know what this means. Am I supposed to stand in the centre of Banstead High street crying my wares? I am already working an enormous number of hours a day for a pretty mean return. I do it, of course, because I love it and enjoy it, but the actual financial return is pretty modest. And I have

to do all sorts of other things as well, some of them very pleasant, others less so, in order to live as I want to. Then publishers come along and suggest that I ought to be doing more.

The basic problem lies here, and I would like to end on the most basic point. The basic thing is that publishers, and remember my Boorstin story, publishers have not decided whether they want small booksellers or not. They are imposing on us, at the moment, service charges on small orders, they are demanding minimum orders for paperbacks. Of course we can easily knock up twenty-five Penguins at almost any time, but we can't knock up twenty-five New English Library or twenty-five Pan every five minutes. Yet we are a good bookshop, so-called; and if we are a good bookshop, the customer expects us to get the book. Rightly so! Of course they don't want to wait until we build up the next order. But publishers are so concerned with all the growth questions, with size of organisation, with merging, with becoming bigger, with, of course, the uneconomic servicing of small orders. What they won't face, what they are not so concerned with, is whether or not it is a good thing to have small bookshops. Either it is a splendid thing that in every town, apart from the library, there is also a place where people can go and handle–and look at–and buy–and be able to give, new books. This is a service to the community, not as great or as good as the services that you are performing, and I mean that sincerely, but a service that is absolutely necessary. This is so, and what I think publishers have got to start doing is to price books to include the cost of distribution. This is perhaps one of the few things that I shall say this morning that you will be unhappy with. To you, I know, anything that puts up the price of books is a serious matter. It is serious because it means that while your demand is growing you have less books to show for it. But to us it is a fact. Because the cost of distribution is not properly included in the costing of a book the bookseller is having to pay part of this cost and can't afford it.

I believe that the small bookshop has a place of value in the community, and if it has I hope the publisher who calls the tune all the way along will accept this. I actually believe, and from what Miss Paulin has said you will mostly agree, that the place of a small bookshop is important enough for it to get help from the mighty Public Library. But the moment has come for decision because publishers are getting larger and larger, more and more computerised, more and more concerned with sheer quantity. If the small bookshop is to remain then the publishers' attitude to it must be like my attitude to poetry. I have two shelves of poetry but we sell very little indeed; on sheer turnover these shelves are not justified–the return on them is very small. But a good bookshop must have a good, small selection of poetry, and so we have it because it is a service we are providing. The small bookshop should be seen in this way by the publishers. Any publisher will tell you that he publishes X titles for commercial reasons and profits, and Y for prestige or because they just should be published. Similarly, I believe that he must eventually come to the point when he believes that the small bookshop must exist. Then, perhaps, instead of coming along to you and talking about the problems of the small bookseller and giving this frightful catalogue of grumbles, I'll come and talk about the *joys* of the small bookseller.

Library Supply

TOM WOOLSTON

Miss Paulin, Ladies and Gentlemen, we had a letter from a publisher last week, and I thought that if I told you what it said it would be a rather fitting introduction to my talk. We had ordered a book and this letter was reporting: "Dear Sirs, Patman, Indian systems is out of print. Mr. Wood, however, is hoping to reproduce himself in the near future. Would you like us to book your order?" Well, I am just about to reproduce myself so I hope you will bear with me. I don't intend to talk too much about the particular services which my Company offers but I will talk about library supply in general. I might say, by the way, that I was rather hurt when I read the programme for this morning because of the wording of the titles of the two talks. One was "The problems of the small bookseller", and the other was "Library Supply"—meaning, quite obviously, that Library Suppliers don't have any problems.

Well now, Mr. Goff has talked about commerce, and this, of course, is the only thing that really matters today. Unfortunately a lot of people, librarians included, don't really understand the business side of bookselling. They don't really know what is involved in the monetary side, the responsibilities that are incurred, the structure of companies and how shareholders in companies view their activities. All this has a lot of bearing on what is happening in the publishing world. Each firm, or each company, is working on a capital, and the capital is the amount of money that is locked up in that business at any one time. I'll quote a few figures to you, they don't apply to any one firm but this is roughly how that capital could be made up. Property—a fairly big warehouse in a reasonable part of the city—£100,000. Debtors—as Mr. Goff said, some County Councils and Borough Councils are not very prompt in payment, and one can usually expect a two-month turnover; so if the turnover is £100,000 per month the firm will be owed £200,000 at any one time. Vehicles—vans, travellers' cars and one thing and another could be worth as much as £4,000 or £5,000. Fixtures and fittings—that is shelving, typewriters, desks, accounting machines and so forth - another £20,000. Add to this stock, say £125,000, and the total reaches £450,000. Allowed off this total would be credit from publishers, say £50,000. This means that the actual capital invested in the company would be £400,000. Now it would be possible to put that money into Local Government loans or a Building Society, and it would bring in 8% gross—about £32,000. So if you are going to work and run your own business you must receive a return greater than that—and 10% would be an absolute minimum. You must produce a profit of £40,000 to justify being in business. And if you look at the publishing world today you will find that the big groups are finance companies first and publishers second. You have McGibbon & Kee, Rupert Hart-Davis, and the Staples Press owned by Granada; Heinemann and Peter Davis are owned by Thomas Tilling. Both of these are purely investment companies.

I know for a fact that when a certain publisher put their prices up about two years ago the Group who owned the firm was actually trying to sell them; it was making soundings in the trade to see if anyone would buy because the return on the invested capital was not sufficient. The Directors were told, I believe quite bluntly, that they must increase their profits or else . . . . This sort of thing is bound to have had some effect upon prices. It is the American science of business management in which you analyse everything and are left wondering why you are in business at all.

Now of course, one of the governing factors in the book trade, and thank God for it, is the Net Book Agreement. Whatever we do we do within the framework of that agreement. I feel that it gives advantages to libraries and most librarians agree, but there are some who are very much against it. But you see, it gives you all complete and utter freedom of choice, it's up to you entirely whether the bookseller remains on your licence or whether you strike him off. This means as far as the library supplier is concerned, that he really must put service before profit. He must integrate the two and it is absolutely imperative that his service is up to scratch because otherwise you can write a little note saying, "Sorry, things aren't as they should be, and we shan't be sending you any more orders". I have had this in the past, not very often thank goodness, the librarian may have said nothing but we have suddenly noticed that orders have dropped away. Of course, we had made a bloomer which he didn't tell us about, deciding instead that we could jolly well suffer and he would go elsewhere.

The other great advantage is in the area of "servicing". In the old days the clause in the Net Book Agreement which covers servicing said that books must not be processed in this way below cost. Cost meant all costs, not only the cost of materials but also the cost of labour and overheads like rates and rent. However, a year or two years ago publishers interpreted this ruling to mean the cost of materials only and labour and overheads could be thrown in free-for-all. This immediately started a slight price cutting war which I am very proud to say we haven't joined. But one supplier, for instance, went to a very big library and came away with 90% of its business because he promised to supply a plastic jacket very much cheaper than anyone else. The Librarian asked him to explain how he could do this—I don't think this particular Librarian was very interested in whether he was contravening the Net Book Agreement or not—but he got his answer. The plastic jackets were to be made on the premises and only a charge for the backing paper and the piece of plastic need be made. When I heard about this I was so incensed

that I rang up the Publishers' Association and spoke to Mr. Barker. He said that there is nothing that can be done about it, it is quite legitimate. Surely then, the next step is for somebody to buy up the firm that makes the PVC and then they will only need to charge for the crystals that go into making it. This is the situation, and I agree entirely with what Mr. Goff has said, it is a very serious matter for the local bookseller. I think some of you probably hoped we should come to blows this morning, but I don't think we shall.

There are these advantages then whilst the Net Book Agreement remains. What would be the disadvantages if the Net Book Agreement were removed? Well, there would be the loss of negotiating power. I think that higher discount would eventually mean worse service or higher prices. Our company at the moment is set up on a profit margin that we know is reasonably constant. We know that our overheads are rising and that we must continually increase our turnover to combat this. But at least we know where we are. If we are good boys and maintain a high standard of service then we shall continue to get some business from libraries. But if we lost the Net Book Agreement we would either be faced with tendering or we would have to reduce our running costs.

If it were a question of tendering, companies would be tempted to concentrate on the really big systems with a lot of money and try to ensure a minimum turnover from these. The smaller systems would probably suffer. What would happen then? Library Suppliers would begin to cut each others' throats in earnest; they do so today but in a very gentlemanly manner. It would also lead to mergers as it has in practically every other trade in the country. Look at the electrical industry, the stores industry and so on—when competition gets too hot companies get together. You can imagine, can't you, two massive groups fighting it out to the death for the library business?

What about the alternative of reducing operating costs? I could very quickly do this in our company, and when the Net Book Agreement has been on the verge of collapse once or twice it has been discussed. We could close our London showroom. This brings a lot of business, but it would be unnecessary if we were contracting for a complete library bookfund. We would cut out the catalogues we now produce; I believe these are useful in library circles but they are expensive to get together. We could cut out Representatives because they would be superfluous, and a lot of you might heave a sigh of relief. But it's a known fact that the Library Booksellers' Rep. is the finest grape-vine that there is. If you want to know anything, wait until you have a call from Askew's or Woolston's and you can quickly know who's got such and such a job. There have been occasions when we have known the Carnegie and Kate Greenaway medal winners before they were announced and actually laid stocks in. That, I am glad to say, has now been tightened up.

So, from your point of view and from ours I think that the Net Book Agreement is absolutely vital. Firstly is the advantage to the bookseller, he is protected from indiscriminate price cutting, and if this were not so there would be nothing to stop a firm putting out any of the top selling books at a great discount to encourage libraries to buy them. At the moment we have a wide choice of customers, we can approach any of the libraries in the U.K.—though in fact we don't deal with them all because some like us and some dislike us. But as I said earlier, we are working on fairly guaranteed profit margins. We are thus able to concentrate on service more than on overheads; and this means that if we think a new catalogue, or on-approval service, or some other new idea can be useful to libraries then we can introduce it without having to count every penny.

The other great disadvantage to us if the Agreement went would be that we would lose that room for manoeuvre which we now have. I feel sure that however hard Librarians fought against it the Treasurer in the end would be the man to wield the big stick. What else could he say than, "It's no good going to Woolston's who give 10%, when so and so gives 15%". And there is always going to be old Joe, in a little town somewhere with back street premises, who can offer 20%. And on we go from there . . . .

One of the greatest disadvantages within the Agreement, and I think this has really been a tragedy for the trade, is the present ruling on servicing and the squeeze it has put onto booksellers. In a way I get more and more distant from the world of books and more and more involved in the world of administration. Some days I realize that I'm not a bookseller at all—I'm a book-servicer—and this is a very, very sad thing. I can quite see that libraries find this work a burden and I think it should be the supplier's responsibility to do a certain amount. What I don't accept is that it should be the supplier's responsibility to do the professional or semi-professional side of the work.

In the past I've spoken and written letters on the subject of some form of standardization for library servicing. Indeed a few months ago I was asked to give a talk to the Newcastle School of Librarianship on this very subject and I took with me a large piece of cardboard on which were mounted a number of 5″ x 3″ cards. These were catalogue cards and location cards, and there weren't on that big board two single cards that were the same. The only variation in most of them was a quarter of an inch in the position of the print—either from the top or from the side, or between the author and the title, or because some wanted the price, some wanted the publisher, some wanted the edition, some wanted the date of supply. There were pink cards, green cards, blue cards, every coloured card under the sun. And I thought then, as I think now, that it's ridiculous, it means that every time a

bookseller does servicing for a library out must come the file and the instructions have to be studied very carefully. Work which could be perfectly straightforward and routine becomes most complicated. The same applies, of course, to plastic jackets. Perhaps, looking at an ordinary plastic sleeve, you would say there is only one way to put it onto a book. There are, in fact, fourteen different ways.

We have had great success this last year persuading librarians to modify their methods. (And I must say here, Miss Paulin, my sincere thanks to Hertfordshire, because I only have to ring through and make a suggestion and nearly always you, or Mr. Jones' or the Divisional Heads will accept it. This is most encouraging and I only wish it were the rule rather than the exception). But as I was saying, we have had success this year in persuading people that a combined date label and pocket can serve exactly the same function as a separate book-pocket, separate date label and separate rules label. We have had a minor success too in persuading people that one rubber stamp, or possibly two, is quite sufficient. Believe it or believe it not, we deal with a library which still has fourteen rubber stamps in the book as well as a different stamp for adult, for junior, for schools, and another one for reference. There are rules laid down saying exactly which pages the stamps should go on—back of the title page, top right-hand of page 1, page 13, and so on . . . . bottom of the last page of text, on each page of the index, and on every plate. Really this is absolute nonsense. So I rang up this particular librarian and had a long talk with him and eventually he said, "Well Tom, I feel very sorry for you and I would like to help—we will cut it down to eleven".

In these modern times it really is ludicrous that libraries can't get together and agree on some standard form of servicing and even a standard layout for cards. My idea would be (and I have discussed this in Hertfordshire so I am quite safe) a top-coloured card which I think only you and one other system use. Provided we choose a colour which doesn't clash with anything used at the moment, then I think we could standardize on 5″ x 3″ cards and book cards where they are needed. We could have a different colour for each class of book, and my suggestion would be plain white for adult non-fiction because a lot of people use B.N.B. cards, and different colours for adult fiction, junior fiction and junior non-fiction. On card purchasing alone the saving could be considerable because they could be purchased one or two million at a time. They could be bought centrally and I would undertake to do this to start with. We could then, with a standard card, fairly easily produce a standard layout. It's not essential that the author's name should be ¼″ from the left-hand margin and ¼″ from the top. It might look a little untidy in catalogues for a while, but you will certainly find the card and over the years it would settle down; the old cards would eventually disappear and the new ones take their place. There would then be a chance, and it is only a chance, that the local bookseller and the library supplier might be able to talk a publisher or a central agency into producing these cards. They could be purchased centrally or perhaps come with the book, because a 5″ x 3″card in any form is always a useful record to a bookseller. We have seen the start of PICS (Publishers Information Card Service), and these could well be taken this stage further so that servicing could be made into a perfectly simple and routine job.

The other disadvantage at the moment of working under the Net Book Agreement is that we cannot offer a quantity discount. This is wrong. I feel that a library which buys twenty copies of a book ought to get a slightly better discount than the library ordering one copy. You have heard Mr. Goff put his point about single copy orders and it is a headache even to a company like ours. I was telling one of your ladies over coffee that one of the things I have always wanted to do was to go round W. H. Smith's warehouse at Swindon and a few months ago I managed to get an invitation. It is a most wonderful set-up, by the way, and I was amazed at what I saw. But even they have problems and I noticed bays full of odd books. The Director who was showing me round told me that they had all been ordered but they couldn't trace who they were for. He showed me their problems and I outlined ours, and before I left I was able to look round their shelves. I found that they have books there which they will never sell but which we are probably ordering in ones and twos. So I suggested that it might be an idea to put some of our single copy orders through him. I thought that by a regular van service we might whip off 40% of our single copy orders and get them back to the company in a week. This would be very well worth while. He asked me if I would collect together a week's order slips and let him see them. Most of you will know the slip system we use, it's a very thin piece of paper but I collected together in a week five piles of slips (3″–4″ high) from books that had been supplied to us on single orders. This will show you that even from our tremendously large stock we can't hope to supply anywhere near all the orders we get, particularly for non-fiction. So there is, I think, a case for bulk buying. But although the trend today is for libraries to be centralized, booksellers are sent multiple single copy orders—an order shall we say for ten copies, one to each branch. In fact of course, deliveries like this to each branch of a big system is exactly the same as a single copy order to a small authority. It doesn't matter if the order comes in as an order for ten copies, it's still got to be broken down into ten delivery points and must be dealt with as ten different orders. So if the Net Book Agreement went and we came to tendering there would be a case for offering better discount to the library which was prepared to order in bulk for delivery centrally.

Now I have spoken of tenders and Mr. Goff mentioned the 12½% discount that schools expeot. This is interesting because we do a fairly big business with local schools and last year I took the bull by the horns and amended our tender to give 10% discount on non-net books. Nottinghamshire, in fact, has a peculiar system of tendering. They tell the Schools who has tendered, and at what price, but the teachers are reasonably free to go to

any recommended firm. After the start of the financial year I heard that two firms in a neighbouring city had offered better terms than us. One was offering 12½% and the other 13¾%. From April until July we had practically no schools orders at all. In August they started to come back, in September they were flooding back, so I was curious and I rang up to ask why. Apprently out of the books that had been ordered from the two cut price firms, less than 10% had been supplied. So again the answer is service, it's no good getting a big discount if you don't get the books.

As you see then, we have our problems and a lot of them could be likened to Mr. Goff's because we are both in the same trade. Proportionately we have probably got more staff to deal with them, but they're still there. Like Mr. Goff our biggest single problem at the moment is staff. I should think Nottingham is the worst place in the East Midlands for staff, even perhaps one of the worst places in the whole country. Although it sounds a fairly easy job and the rates of pay we offer girls to type cards are good, we still have difficulty getting them. Last Monday we had seven people due to start, not one of them appeared. We spent £14 a fortnight ago on advertising and never had a reply. This is the sort of thing we are up against, and we come straight back to my point about simplification, because even if you can get them they won't stay. If you start a girl and say this is done that way and that's done this way, after about a fortnight she'll get fed up and leave. To get ladies to fit plastic jackets is equally difficult. They get bored, they get fed up with doing the same thing, they would rather go into one of the local making-up factories where a girl of nineteen can, on piecework, earn up to £22 a week. Also remember, we are having to work with unqualified staff, and I feel very strongly when librarians ring up and say, "Do you realise that you have put such and such a book under such and such an author? He was the editor, the original text was by so and so". In fact, of course, cataloguing is a professional job. It's a job that I am not very good at, but they come to ask me what to do and I have to tell them: if librarians only realised that we can't afford to employ the equivalent of young students coming out of library school who can very quickly earn £1,220 a year. These are the sort of people we want, people with 5 'O' levels and 2 'A' levels, but this would be beyond our means and I don't think they would like the job very much if we could. Lack of professional guidance to the library supplier is a real problem. You would be amazed at the orders that come in to us where we are expected to split adult fiction from non-fiction, junior from adult, where the whole lot comes in hickledy-pickledy, not even in alphabetical order. Try to get a lad, even if he is a fairly intelligent lad from a secondary modern school, to pick out the non-fiction from the fiction. It takes a lot of doing sometimes and I believe even B.N.B. find it confusing on occasions.

Again, as Mr. Goff so rightly said, publishers present one of the biggest problems we have today. Their deliveries are putrid, they really have to be seen to be believed. And again our troubles are multiplied by wrong deliveries, wrong titles supplied, incorrect prices, one price on the invoice another one in the book. We write an average of twelve or fifteen letters a day to publishers regarding mistakes. It's so bad, in fact, that on Friday I had my Order Clerk in and we agreed to get standard letters duplicated.

Let's now look at the terms we get from publishers. Sometimes we can get a little better than $33^{1}/_{3}\%$ on bulk orders, but you have to remember that if you bulk order you have to bulk stock. You need space, and you need staff to look after the stock. And I have successfully argued with publishers once or twice that it costs more to hold the stock than the extra discount they offer.

Payment next–I am sorry to keep referring to the points made by Mr. Goff but many of our problems are the same. Publishers expect more today than they did before in respect of monthly payment. We had a letter from Book Centre a month ago stating that all goods are supplied on monthly terms, and that if there is an account outstanding after the due date then supplies will be stopped. Now in our small way we spend possibly £15,000 or £20,000 a month with Book Centre and we must pay this promptly or deliveries from Book Centre publishers would cease. This would be a terrible blow to a company like ours.

Another very big problem we have, of course, is selecting what to buy for stock. I tried to show earlier that the more money you employ in your company the more profit you have got to make, but whereas you can be pretty accurate in assessing how many copies of fiction and junior books to buy, you can be very inaccurate indeed with non-fiction. If you have novels left you can reduce the price by 50% and they will disappear very quickly. But if you have an eighteen month old non-fiction book left the best price you can often obtain is 1/-d or 1/6d from a remainder merchant. Capital, I again say, is not unlimited. There is always only a certain amount of money available, but you must expand, you've got to build, and your capital is constantly committed. Every time book prices go up the amount of money we have locked away in stock is increased.

Now to look into the immediate future for a few moments and to offer a few suggestions. The first priority is for us to develop standardized servicing and ordering procedures-we ought to have a standard order form. O & M teams have spent a lot of time going round libraries and they have hit on the brilliant idea that the way to make libraries more efficient is to put all their work on to the bookseller. This, in fact, has happened in one system where we didn't do any servicing but now we do the lot. I think what O & M people ought to be looking for, and everybody ought to be looking for, are new systems and new ideas to simplify things. Is this batch of cards essential?

Is this catalogue really necessary? If it was thrown away what would you lose? You would probably lose a lot of somebody's time filing the cards away. I know one County system which has thrown away all its location cards and the Chief Librarian finds that they are far more efficient now than ever before. So this is a point to look at, and Fred Bell of Holt-Jackson and myself are currently working together on standardized servicing. At one time he had his ideas and I had mine, and we came to the conclusion that if we went to libraries in two different ways we really would be shot down.

There should be a rationalisation of ordering procedures. At the moment there is a rat-race with suppliers trying to be the first with new titles. They send out forward lists now for books which are due to be published in 1969. Surely this is nonsense–your order drawers must be choked with orders which you have to constantly check on and get the same answer, "Not out". It all means somebody's wasted time. PICS, if they really get going, might do the trick. There is an interesting little incident which I must tell you about. We had an order from a library and we sent it on to the publishers, Hodder & Stoughton. They referred it back to us as not one of theirs, but this was very strange because this particular library is very accurate in its information. So I rang up the Hodder Sales Director and said, "I wish you'd check this Eric, because I have never known them wrong". He checked and said, "No, it's not one of ours". I went back to the original order and it was one of our competitor's slips and they're not often wrong. So I rang up again and asked him to re-check, but he said, "It's no good me re-checking". I said, "Well please, just for my peace of mind will you do it?" He rang me back an hour later and said, "My head is in my hands, in fact it is one of ours, but the Editorial people only just know about it and it hasn't yet got through to the Sales Department". Now what had happened was that the Representative who called on this particular supplier had a friend in Editorial and he was getting the information even before the Sales Department knew about the book. And this, I say, is going too far. Everyone, all suppliers and all booksellers, ought to have an equal chance of getting an order from a library. It's then entirely up to the bookseller and the service he can give.

Another thing I would like to see is standards of binding improved, and we should all begin to try and convince publishers that their bindings are very inadequate, that they are charging high prices for books which very quickly fall to pieces. I particularly asked Mr. Goff about laminated bindings because publishers tell me that they would be perfectly willing to produce these and make sure that sections are strongly sewn, but that local booksellers detest the idea because the public won't accept it. I always knew that this is utter nonsense and Mr. Goff has kindly backed me up.

Now, looking a little further ahead, I don't think things can get worse, they must get better. I can't talk from the publisher's angle but I am certain that libraries will begin to rationalize. I can see in the distance the computer, I shudder at the thought but it has already appeared in some suppliers' premises. A firm using a computer at the moment has a limited number of titles and this isn't too difficult. To computerise a company like ours is a frightening prospect, we probably deal with 95% of each year's book production. I am certain however, that once the Standard Book Number is settled, and once the publishers get it right, once they get the S.B.N. on the jacket to agree with the S.B.N. in the book, then we may begin to get somewhere. I can see our firm possibly buying magnetic tape from Whitakers, automatically charging the computer each week with new titles and altering the prices. The biggest trouble with the computer, of course, is keeping it up to date. It would be expensive initially but once the programmes had been written out it would be feasible. This would then present the possibility of putting a punched card into the book giving all the details of author and publisher. Of course, another great problem with the computer is getting the information ready to put into the brute. I think it was a man from I.B.M. who looked at our invoicing problem and said, "Well, old boy, you'd want about an hour on the local computer to get this through". He was talking about a week's invoices and although the real problem is getting the information ready I think it could be organised very easily. I can see the possibility of direct computer links between supplier and publisher with libraries popping a load of cards in at one end and our computer chattering out a list at the other. Whether or not you'd get the books you wanted would remain to be seen. I cannot see any need then for cataloguing to be repeated all over the country. One central catalogue which could be tapped from everywhere would be sufficient. So I think the future augurs well. And finally I cannot see single copy houses ever working really efficiently because of the immense problems. Any of you here who have been round Book Centre where they only handle a small proportion of the titles will know the problem. But one thing I think could be done is that stockholding suppliers like ourselves could club together. I am very happy to say, by the way, that we still maintain our trade accounts and we still do business with local booksellers. They can come in to us and save themselves a lot of single copy ordering by taking from our shelves. Probably we could develop some idea like the MACE grocers, where all small grocers club together and run a central distribution centre. Probably we could call it COB rather than MACE–the "Conglomeration of Booksellers".

Paperback Publishing Today

WILLIAM MILLER

I see I am last on the menu for today and I hope this doesn't reflect the idea that paperback publishing is the cabaret ending of books, literature and the things we are all concerned with.

I thank you because I think that for librarians to invite a paperback editor to speak to them represents a significant shift in the way that paperback publishing is regarded. I believe that people who are seriously concerned about books are beginning to understand the contribution that paperback publishing can make, both in supporting writing and in getting books across to a reading public. I thank you too, on behalf of my own Company, which is Panther Books. This too reflects a great shift, because although our company was very well known for rather jazzy entertainment, it wasn't until the last five years or so a company which asked or required to be taken very seriously. I think whilst I have been there, and with the encouragement of Granada who took over our Company, we have begun to turn Panther into something of real substance. In Granada, by the way, we work together with MacGibbon & Kee, Rupert Hart-Davis, Adlard Coles, the Staples Press and Mayflower. The Company also owns a share of Jonathan Cape. This grouping is very significant. I will demonstrate the reason for this later, since it is a pointer to the way that British publishing is at present moving.

Of course the advantages of working with Granada Television are enormous. Granada requires writers, it requires plots, it requires books for children's educational programmes, and in Lancashire it is now trying to provide a full education service. The theme of my talk is bound up with this, and what I hope to get across today is my belief that paperback publishing is emerging from being simply a marketing operation into being a fully integrated part of the publishing scene. I will emphasise the quality of some of the work that has been done, but I think a fact even more important for you to grasp is the structural change which the economics of publishing are going to necessitate. The whole concept of hard cover and paperback books as separate entities, produced separately by different companies, will have to go if publishing is to survive in any healthy form at all in this country. And this, of course, will affect you.

There are a lot of misconceptions about paperback publishing and some of them have been created by the paperback publishers themselves. We had a Mr. Powell, not the rather dangerous Member of Parliament for the grey and unpleasant land of Wolverhampton, but a Gareth Powell. He spoke very readily about publishing, and I think he gave the impression that the world of paperbacks was inhabited by people going around in Carnaby Street clothes, who would sign £1,000,000 cheques at the drop of a Martini and then whizz off in a speedboat to Tokyo. What they left behind would be £300,000 in best sellers composed of alternative doses of lesbianism and sadism. In fact, if you examine the publishing scene properly, you will see that a large number of our better quality hard cover publishers could not exist at all on their general side without paperback publishers. In my view Penguin Books are by far the best general publisher in the whole of the English-speaking world. I think that their standards are infinitely superior to any British or American hard cover company, and in my view (and I have no intention of being immodest) my own Company has a better, a more imaginative and a more experimental fiction list, than 90% of the general publishers in Britain today.

People also think that paperbacks sell in enormous quantities. They assume that anything we print will automatically sell up to 30,000, 40,000 even 50,000 copies. The reverse is certainly true. Our market is extremely limited. We work like all publishers, without very many statistics; far too little research is done; too few basic surveys are made. The only figure that has been published is that about 13% of the population in this country buy paperbacks. This is a small number—it is a minority market. Paperback publishing is not comparable in its audience appeal to television, and at a guess I don't think it's comparable to the market for records, both pop and non-pop. And even within this limited readership, not every type of book published in paperback is automatically best-seller material. In the last year we have published fiction from Poland, Ghana, Norway, Japan, New Zealand, Italy, Spain, obviously France, and we will continue to do this. We try to make books available from all kinds of countries to as wide a public as possible in Britain and the Commonwealth. Incidentally, British paperback publishers have a right to sell their books exclusive of the American edition in the British Commonwealth. They may also sell in the open market territories of Europe in competition with the Americans.

I would next like to make a few comments about the structure of the paperback companies as they now are. You will know some of this already but it will illustrate what I have to say. Penguin have an old record and they are much the largest paperback unit in Britain. Like you, I was brought up on Penguin Books. Their policy has always been to encourage radical thinking and to make available the whole range of what is available in book form at prices which most people can afford. Except, that is, for highly specialised reference books. This is particularly important now since hard cover books are so extremely expensive and people normally only handle them if they are given them as gifts or through your own organisations. In fact, it seems to me that the bulk of people in this country when they read a book are either taking it from a public library, or reading it in paperback. The number of people who buy hard cover books for themselves, as opposed to receiving them as gifts, is very small.

I do, and I expect some of you do, but I think it is quite a small number. Indeed, hard cover sales make it quite plain that this is so. Many hard cover books will sell only in the region of five-hundred copies on a general list—and that is not a specialised book on nursing or civil engineering. Penguin have tried to make books available since the 'thirties and they have justifiably achieved a unique position. I hope they won't be the only people in this position eventually, but I think it is very important to give tribute to them, and to Sir Alan Lane and more recently to Tony Godwin, for the work these people have done for literature and writing. Their sales I would estimate to be in the region of twenty-three million books a year.

It's very hard to give accurate figures about publishing, most publishers are liars and paperback publishers are the biggest liars of all. I remember reading an article in which it was stated that 750,000 copies of the paperback edition of "Sex and . . . ." had been sold. A few says later I saw someone connected with the firm at a party and I said, "Surely this is not correct, it must have been more like 200,000". He said, "Well, you are nearly right, it was 250,000. This is an enormous difference between the truth and statement. And, really, such exaggeration has got us nowhere. People have expected too much, they thought we could keep our prices down. Authors who are not very well paid imagined that there was a bonanza waiting for them if they sold paperback rights. Hard back publishers came to believe that they could live off the subsidiary rights of paperback publishing. This is not true. So any of the figures I give, I must warn you, are suspect.

The next largest imprint is probably Pan. Pan are a subsidiary of Collins and Macmillan, and recently Heinemann have bought their way back into the concern. The fact that a group of hard cover companies find it necessary to control their own paperback operation is very important. Pan are a company which provides excellent entertainment fiction and quite a range of practical books; I'm sure you know their list very well.

Fontana are the third largest imprint. They are wholly a subsidiary of Collins, who, as you will see, have access to two paperback houses. Normally Fontana only reprint Collins books, particularly authors like Agatha Christie and Ngaio Marsh. Some of these authors' books have appeared under other imprints, but Fontana are trying to gather them in to themselves. They also, of course, publish an Art library and a Religious library. They are the only paperback house in the large league to do this. Obviously religious organisations, like S.C.M., and some of the smaller companies issue religious books, but of the general paperback houses, the top nine, only Fontana do so. I must say that I think the list has been very good, very successful, and has been worth doing. They sell, I should think, between eleven and twelve million books each year.

Corgi are the next largest company. They are controlled by Bantam who are in turn owned by an American Corporation. They are a successful paperback house and I think it is interesting to note that they are probably the only British subsidiary of an American Company which really has made its own way. So far, American buying into British publishing, both hard cover and paperback, has not tended to be very successful W. H. Allen has been sold back to an English Company, Rupert Hart-Davis has been sold back to an English Company, Mayflower has been sold back to an English Company. The experiences of Americans in British publishing has tended to be fairly disastrous from a financial point of view. And I think on the whole that whilst these houses were American controlled they were not very adventurous in what they did. I can't say that I weep about their demise.

Our own company would be about the same size and we will probably sell about nine million units in the current year. We also distribute Dragon Books, a middle-brow children's paperback series and are financial cousins to Mayflower. Although Panther are fourth equal in the paperback league, Granada paperbacks as a whole are probably second only to Penguin. Panther has been trying to build up a list of modern fiction: when I became one of the joint managing editors there were really two alternatives. One was to offer large sums of money for existing well-known authors whom we admired, and the other was to try to buy first novels and attract younger writers. We chose, I think correctly, the latter course, and that is why people like Tom Stoppard, Colin Spencer and Maureen Duffy appear on our list. We have also taken an interest in continental writing. But it is difficult for any publishing house, hard cover or paperback, to survive on fiction alone, and we are now launching out into a non-fiction series. We also have a Classics Series which we are now building up. This has only just started to sell but I think it is something worthwhile. We try not to duplicate what is available elsewhere, but on occasions we have done so, and in these cases there has always been a particular reason. The version that we were going to provide would either be better, a preferable translation, or it would be a totally different one. We publish a prose rendering of The Canterbury Tales by David Wright for instance, while Penguin issue the Nevill Coghill verse translation. The two books are complementary, not in competition, and it seemed worthwhile to add to the available choice in this way.

Four Square (or N.E.L.) are the next largest company and I would think their sales to be in the region of six million. I must emphasise, however, that these figures are given fairly hesitantly; I don't wish for any libel action on the matter. It is an American company owned by the New American Library who are in turn owned by the Times-Mirror Group of Los Angeles. It has a very American flavour and publishes a lot of novels including many of the very large best-sellers such as "The Carpetbaggers". It has settled down a bit in recent years. It also imports Signet and Mentor Books, most of which are O.K.

Mayflower is the next largest company and is also owned by Granada. It is a recent acquisition and we are at the moment deciding what kind of policy it should follow. Certainly we wish to keep it separate from Panther and allow it to develop an identity of its own which will not overlap too much. But this is in the process of being organised. It was an American Company and no doubt its sales were about three or three and a half million.

The three other major paperback companies are quite straightforward. They are Hodder Books, which is Hodder & Stoughton in cheap form; Arrow Books, which is a Hutchinson subsidiary, Sphere books, a new imprint owned by Lord Thompson. Hodder tend to publish their own books and Arrow publish mostly Hutchinson books. Hutchinson and Hodder in fact sell books to other paperback companies as well—we have bought from them. Indeed we buy books from all companies, even from Collins if the particular book is not suitable for either Pan or Fontana. "The Death of Artemio Cruz"* came into this category.

Paperback publishing has shown a considerable growth, but words like boom strike me as being very exaggerated. Some of the paperback companies I have mentioned, not ourselves I am glad to say, will have lost money in the current year. I have some figures for paperback turnover from the Publishers' Association but these again are a little suspect. I am sorry to sound jaundiced, but the Publishers' Association have chosen to regard paperbacks as books priced under 5/6d. As you know a very high percentage of books in paperback are much more expensive than this. However, the Publishers' Association's figures do show a growth from £6,327,446 worth in 1963, to £10,601,315 in 1967. These figures disguise the fact that the proportion of higher priced paperbacks is considerably greater now than it was in 1963. I would guess that the true figure today is somewhere in the region of £13,500,000 and in 1963 the correct figure was probably about £7,000,000.

It is not only in the quantity of sales or money value that there has been a growth, but also in the range of titles available. The first edition of Paperbacks in Print, in May 1960, recorded 5,086 titles, by the tenth edition in December 1965, this total had risen to 17,737 and the latest edition, published last month, shows that there are now 33,560 paperback titles available. The Publishers' Association classify these into fifty-two different categories and they are issued by nine hundred and eighty publishers or their agents. The bulk, however, will come from the ten companies I have mentioned, plus the University Presses who have made some splendid and quite erudite literature available in paperback.

* * * * *

I thought I would talk to you next about the mechanics of paperback publishing and how it actually works. You will understand that this is seen from an editor's eyrie and other people might emphasise different things. Books come to our office in four ways. They can come because I, or one of my colleagues, commission them, they can come straight from an author, they can come from a literary agent, they may come from a hard-cover publisher.

Most paperback companies are at present reprint houses, and the books do tend to come mainly from hard-cover publishers or from an agent who is about to sell a book to a hard cover publisher. Hard cover publishers like to secure a sale in advance to a paperback company before actually confirming the deal with the author. This is not true about some hard cover publishers, but in general those who specialise in fiction like to submit a typescript to a paperback publisher at an early stage. They will then know how much they can afford to pay the author. In these circumstances half the money we give for a book normally goes into the pocket of the hard cover publisher. If we offer, say £500, the hardback publisher will put £250 into his account and £250 into the agent's account on behalf of the author. Moreover he may not put the author's money in all at once. He may offer £250 for the book against all earnings and therefore the £250 from the paperback sales will only begin to filter through to the author after its other sales have added up to £250. This is a very complicated matter, but I am sure you will get the gist of the argument. The author is not going to be very well off and the hard cover publisher is going to cover himself. It also means that a lot of hard cover publishers who claim that they are bearing all the risk, and who tend to regard themselves as superior to paperback publishers, are monumental hypocrites. I am not blaming them for what they do; many hard cover publishers are having an extremely difficult time, and one sees they need to do it. It is one of the facts of life in the current publishing situation and one which we ought to try to improve in some way or another. Agents like to sell a book to a paperback company, they feel that if they pre-sell the paperback rights it becomes more likely that a hard cover company will buy. The Publishers' Association dislikes this being done but this is also a fact of life.

Another important point is that there are some books which need to be brought out particularly quickly and agents know that the production will be speedier if it is done by a paperback house. We had a book from an agent on the French Students' Revolt partly written by Tom Nairn of Hornsey and partly by a very eccentric and wild Italian journalist called Angelo Quattrochi†. The book was damned and praised in a most hysterical fashion on one side or the other—I personally liked it. There were two agents concerned, one for Quattrochi and one for Nairn,

* Fuentes, C. The death of Artemio Cruz. Collins, 1964. Panther 1969.
† Quattrochi, A., and Nairn, T. The beginning of the end. Panther, 1968.

and the agents sent it to us because they knew we would be able to publish it six weeks after the arrival of the typescript. This is not because hard cover publishers are slow or inefficient, it is because the processes of their operation are not geared to this kind of thing. For this reason agents occasionally come directly to a paperback editor and they will usually approach either Penguin or ourselves.

It's true to say, however, that few people send their books directly to paperback houses. Some do, and I am afraid that most of these are very bad indeed; the percentage that I can even seriously consider is infinitesimal. This is very sad because a lot of love or excitement has gone into writing them and they are obviously important to the people who wrote them. It is understandable that people who have greater knowledge would not send a book directly to a paperback house in the present circumstances.

Finally, we do commission books. Last time I was through Luton I was going to Leicester to commission a book on the effects of television. Now that we are publishing non-fiction we shall commission books more and more. It's worth noting that all forms of books are commissioned directly for paperback publication; Corgi, even commission novels. Now, if we commission a book and have the hard cover rights we can of course sell these and the whole operation goes into reverse. We commissioned a translation of some novellas of Turgenev. These have not yet been published as one of our paperbacks, but there has been a hardback edition. This was our book and we sold the hard cover rights. There was a turn around in the sequence, with a paperback house selling to the hard cover publisher. In the case of Penguin this has been going on for a very long time and they have arrangements with a number of companies. (I think this will become more general, but it will only be an interim step to what I believe ultimately will occur, and what I believe should occur. But I will keep that a secret until later).

The commissioning of a book gives to a paperback publisher the advantages of those subsidiary rights which normally help to sustain the hard cover publisher. They try to sell the broadcasting rights and the translation rights overseas as well as the paperback rights. When we become the originators of a book then we can demand all the rights that an ordinary hard cover publisher asks. Indeed, it is probably more advantageous for an author to be publisherd first in paperback. I don't wish to seem partisan but you must understand the situation. If a hard cover publisher offers £150 for a book and we offer £250, then the hard cover publisher will take £125 of our £250. Clearly the author will be better off if we offer £250 and the hard cover publisher offers £150—of which we would only take £75. The author certainly gains when the usual operation is reversed in this way, and I think that as a temporary measure this will happen more and more.

Next: where the money you spend on a paperback actually goes. I can give you later, if it is required, the costing of the art work and proof reading, it would be a bit lengthy to read out now, but I will give you a breakdown of the cost and profit of an average 5s. Panther book. This does not mean to say that it is the same for other companies. Our production costs are 10½d, royalties are 4½d, the bookseller will take about 2/3d, we allow 6½d for returns, 5d for overheads and—assuming that we sell the book—we make a profit of 7½d. We use a variety of printers and tend to buy our paper from overseas. Quite frankly, this is because the better paper available at a reasonable cost does come mostly from Sweden or Finland. Sometimes our printing is not as good as we would like it to be, or the production is not as good as we would like it to be, and there are particular reasons for this. Some printers who would be our first choice are quite prepared to censor a book if it contains words they consider offensive. We are not prepared to cut our books for this reason and in such circumstances we have to go to the printer of our second choice. There probably are some faults which are ours, but don't always blame the publisher because the production is poor. Remember also that it is extremely important in paperback publishing to try to keep the cost down.

I don't know if I should say anything about covers. This is normally the most difficult and tendentious of subjects to raise when discussing paperbacks. People talk about misrepresentation or that they are sleazy or something like that. I myself have no objection to vulgarity, but I do dislike misrepresentation. Covers, though, are extraordinarily important to paperback publishing. Obviously if you are publishing a book for a specialised market, for a student group taking examinations, then it will be required reading and that is that. But most paperback buying is impulse buying; most of the readers have not very much idea about the author. This is sad and it is a failure on our part, on the part of the hard cover publishers and on your part also. In fact, the more you can do to make people who come to your libraries aware of writers and their differences, the happier we will be. Perhaps if we did it better . . . . if only we did it better . . . . it might simplify your job as well. But this terrible problem exists and if there happens to be a film and a pop record at the same time, as happened with "Georgy Girl", it helps enormously. Normally, the cover has to be very eye-catching.. You can argue that Penguin have not found this as necessary as other people, but I think even with Penguin there is a recognition of the problem. Whatever they are buying people like to recognise something. They like to see quickly that the book is by Evelyn Waugh, or that the book is about archaeology, they may also see that the book is going to be exciting or sexy or whatever. This is perfectly valid, it seems to me, provided it isn't a misrepresentation and that the content is worthwhile. But in the case of Penguin, to give the final thread of my argument, I think there is a recognition that a Penguin book is a Penguin book, and this is very much to their credit. I hope one day that people will recognise Panther books in the same way.

We have sixteen representatives covering the country. There is very little research into what our market is, or who it is. At a guess it is largely young, that is between 17 and 30. I am sure a lot of paperback readers graduate through to public libraries although some people who take books from public libraries read paperbacks at the same time. But I should have thought that most people who join your libraries were hooked on paperbacks as their introduction to books. Our outlets are extremely limited; we rely very much on the big chains like W. H. Smith and Menzies, but this in itself can cause problems because occasionally these firms impose their own censorship. There are also a few very good private bookshops dotted up and down the country. I think one of the troubles with the state of the retail book trade in this country is the fact that hard cover publishers have concentrated far too much on selling the rights of books and not enough on selling books themselves. They have been able to make a profit out of selling the Japanese rights, the paperback rights, the film rights, and they have not needed to worry about selling the book itself. As a result the retail trade has shrivelled up like an old thing and is in a very bad way indeed. You will note that many publishing problems are common to us all and should be of great concern to us all.

We have a very large export market, though we don't qualify for an export rebate. Our export sales last year were 36% and this year they will reach 45%. We have a very large market in Australia and New Zealand but this is constantly infringed by the Americans. We also have a large market in South Africa. A very high percentage of books are banned in South Africa—even authors such as Graham Greene. If you want a good reading list you should look at their list of objectionable literature. In Ireland, of course, there are also many banned books but for other reasons.

I briefly want to indicate now some of the changes which seem to be taking place. Certainly paperback houses are showing that they can edit books themselves and not reply on the skill and expertise of hard cover publishers. I think that paperback publishers will more and more buy primary rights, and as I tried to explain, authors will probably be better off if this happens. The primary rights will be sold in the first instance to paperback publishers and the hard cover publisher will issue limited editions for gifts or use in libraries. Quite clearly this will be so as far as fiction is concerned. It will not apply to large standard reference books nor to gift books of the sort that the Editorial Director from Hamlyn was probably talking about this afternoon, but for the general range of books I think it will be so.

Another new and important development is the sharing of production costs. It is totally absurd to set up type for a book twice. If we can achieve a page size which is acceptable to both formats and then reduce from the hard cover size for the paperback, we will cut costs considerably. This will be an advantage to both the hard cover and the paperback publisher. A link is being formed, not just on an editorial level, but in the actual mechanics of getting the books out. This in turn will probably lead to far more simultaneous publication. At the moment we are restricted to a gap of eighteen months, it used to be two years. More and more there is a feeling that if we paperback publishers give so much to the trade then we must have more power in return. Many hard cover publishers, and some of them the best in this country, could not exist without us. At the very least a closer publication date will be necessary.

The other change which I tried to show earlier is the emergence of group houses—hard cover companies and paperback companies working together as a unit. I think that this is very crucial, but I will still keep the punch line of what I think should happen for a bit later.

I think that indigenous British fiction, except the very straight adventure story, would have virtually died out were it not for the paperback trade. I personally think that the novel remains a very important part of reading and I worry sometimes about libraries and their attitude to fiction—frequent refusal to reserve fiction and also the fact that in some library reports it is given as some sort of triumph when the percentage of non-fiction reading increases over that of fiction. Most fiction reading as we all know can be of an extremely unimportant nature. Yet the best fiction is so important because it examines the relationship of human beings with each other, gives some kind of imagination as to how other people are feeling, what it is like for me to be speaking here, or for you to be sitting there. To encourage people's imagination about the human condition seems to me to be one of the most valuable and needed things. I believe that if paperback publishing during this transitory phase has done anything worthwhile at all, apart from making books available cheaply, it has been to enable fiction to stay alive. What I feel must happen as a result, and it seems to me most desirable, is that there should be a total breakdown of the current division between hard cover and paperback publishing. After all, a publisher is not a magician. Our job is a simple one, to get a writer's work across to a readership. The manuscript is there on our desk and we want to publish it. In what form should we publish it? At what price? How will we maximize the audience? Who will enjoy it or be enlightened by it? We might come to the conclusion that there should be three versions. A very beautiful and high-priced version might well be necessary; then a library edition, jointly set with the paperback so that the price is a bit lower; and finally a paperback edition for the bookstalls and the shops; all with simultaneous publication so that every one gets the benefit of reviews and publicity.

I would like to say that I do not think books are of supreme importance. A lot of things are being done better by other media, a lot of educational devices and techniques can be more effective. For entertainment I would personally much rather see a western film than read a western book. There is nothing magical about books, but there are still things which are important about them. They can be a beautiful product in themselves but this is very rare. There are some things which are much better communicated in book form and I think that most people still think in words rather than visually. McLuhan may not yet be right; people's thought processes are still very much more verbal than visual. Words and the revitalization of words are something which books do have to offer.

It is an extremely dangerous world, where the barriers between violence and tolerance and cruelty and people living happily together are so thin, and books can help a little. I wasn't totally joking about Mr. Powell earlier on; worse in a way than him and more terrifying, is the public reaction to him. The barriers could so easily be down for brutality, not just over this issue but in all kinds of ways. Picasso said about his painting that it is not done to decorate apartments, it is an instrument of war against brutality and darkness. So I think that books, in so far as they help people to understand the world better, in so far as they make people happy—and happy people are less dangerous than unhappy people—so books are extremely valuable.

We should all be very proud to work in our various branches of publishing. Perhaps we could work together more to pool our experiences, and as a sort of gesture to this if any of you have suggestions of books which you feel have been overlooked by paperback publishers and you would like to see in paperback, or have any ideas of how paperback publishing could be improved, I would be very pleased to hear from you.

Copyright—The Technical Problems

MICHAEL HUMPHREYS

Copyright is not a natural right but an artificial creation which in English law has been constructed at different times to deal with specific problems.

Ralph Shaw has expressed the underlying purpose of copyright in the following words—'Copyright was and still is intended to protect the author against use of his labours publicly by others for profit without sharing those profits with the author. It is, at least in the United States, clearly and primarily intended to make the author's information available, and it is for that purpose that our Constitution empowers the Congress to grant a monopoly of public uses.' [1]

It is the increased need for availability of information plus the response of the new technology to this demand that has led to the current copyright problems.

The library of the future will be part of an information network. These networks are already coming into being in the United States. They are based on central document storage centres with satellite information libraries depending more and more on microforms and on computer storage.

So long as these centres house mainly government report type literature no significant problem exists. However, a typical service from such a library might include (1) Preparation of bibliographies (2) Supply of information (3) Supply of photocopies of documents on demand. This last service raises the copyright difficulty. A copy of a document would be made using a document copying process. A few copies made up and down the country would do little harm to the copyright owners. But the sum total of such copying could deprive authors and publishers of much income by its likely effect on sales of published material.

The copyright problem is difficult to evaluate because there are so many different classes of interest, and so many groups of persons linked with each class—authors, publishers, librarians, copying machine manufacturers, teachers, to name but a few. And the problem involves economics, politics, the law, sociology and several other disciplines.

Imagine a fictitious case of someone who suffers from copyright problems. Let's call him Dr. X. Dr. X is the director of research at a company which manufactures document copiers. He happens also to be the editor of an institutional journal with a small circulation. He writes from time to time in several other journals. The company which employs him also has a technical information and library service to meet its own needs.

Dr. X is involved in all these activities. He is additionally responsible for selling the company's copyright trade literature describing its products. What is his attitude to copyright law?

As the research director he has an interest in selling equipment which is capable of doing a good deal of damage to copyright owners when used for copying copyright material. As editor of a copyright journal he is interested in increasing its circulation and preventing unauthorised copying. As a contributor to other journals he wants his articles to be read as widely as possible, so in this instance he does not mind unauthorised copying. As manager of the library services he wants to distribute documents and information as quickly as possible. Here the copyright law is an obstacle to be overcome.

So much for our composite figure Dr. X. He experiences some of the difficulties of copyright found in real situations.

Let us consider in more detail a few of the problem areas of copyright. One of these has already been mentioned—library photocopying.

On what scale does copying in libraries go on, and does this offend the concept of copyright? There have been a few surveys of library practices on copying. One of these, in the U.S., was done for the National Science Foundation by George Fry and Associates in 1962. [2] It was concerned with copyrighted material reproduction practices in scientific and technical fields. It concluded that the law in the U.S. did not create a barrier to copying copyright material except in the production of multiple copies. It also stated that there was little economic damage to publishers. However, so fast changing is the field of copying that the report was out of date when published. More copying devices copying more cheaply was one of the reasons.

A more recent study—this time in the U.K.—was done in 1967 by Ronald Barker of the Publishers Association for Unesco. This surveyed photocopying practices in 409 libraries of all kinds. The study showed that there was

a considerable amount of photocopying of copyright material being done in this country. The figures are likely to grow as machines become more efficient and the demands of students and research workers increase with the expansion of knowledge.

The impact of reprographic technology on the copyright situation is very great. Gone are the days when a photocopy was a photostat. In 1950 there was a turning point in reprographics–in that year the Diffusion Transfer Reversal process, the Thermographic process and the Xerographic process all became commercially available in the U.S. A positive photocopy of a page from a bound volume could now be produced in about a minute. The copying boom was on.

Today we live in the Xerox age. The Sunset Strip of copiers is Massachusetts Avenue in American Cambridge, where the freelance Xerox machine operators have set up shop behind news-stands, above markets and in bare-walled buildings. Few other regions of the world have as many students, teachers and research workers per square mile. Hence the enormous demand for copying, of copyrighted material in many cases.

The trend today is to make copying, whether from originals or microforms, simpler, faster, better and, most of all, cheaper.

In the survey for Unesco referred to earlier the total number of photocopies of articles made annually in the 409 libraries was over 1 million, with more than 55,000 copies of extracts from books.

How much are the authors and publishers losing because of this practice? Or are there ameliorating factors such as additional subscriptions obtained to journals through dissemination of worthwhile articles in photocopy form? We need to know many more hard facts about the situation.

In the school and college environment multiple copying for class use presents a copyright difficulty. Often the material concerned has a high publishing cost per page, like sheet music, making economic damage to the copyright owner more serious. Closed circuit television, the use of slides and audio-visual material present dangers to copyright. Further surveys of these activities are needed.

The ultimate situation we have to consider is that of the national and international information network using computers. This will be focused at higher education institutions and specialised information centres particularly. But these very centres have difficulties in accumulating their information base under present copyright law.

Two examples of this problem of access are provided by the experiences of the Microcard Corporation. It has attempted to obtain reprint rights for journals that have gone out of print but which are still under copyright, and has found 'that it is virtually impossible to locate the current, legal owner of the copyright.' A specific example is the journal 'Smart Set'. The various firms that published 'Smart Set' over the years are now all out of business. The firm that purchased 'Smart Set' bought only certain rights and these did not include the copyright to the back issues. It was impossible to discover who owned this copyright.

As another example the Microcard Corporation considered establishing projects whereby it would supply on microfiche and on a current basis all journal articles relating to a specific topic such as diabetes. The subscribers to such a service would, of course, be those institutions heavily engaged in research in the particular topic–the value to them would be that they would receive everything they need in one neat condensed package rather than having to subscribe to several hundred journals because each of them may have one article relating to diabetes. Its experience confirms that "Under the present copyright law such a project would be extremely difficult to carry out. Many journals would refuse to permit micro-reproduction of their articles. Other journals might already have contracts granting reproduction rights elsewhere. Under the present copyright law it would be excessively difficult to get such a project going. Many journals are involved in contracts which grant exclusive micro-reproduction rights and many journals will not grant micro-reproduction rights at all".

In the network of the future, file searching will be automatic and data links will connect the information centres. Documents will pass by facsimile transmission.

At what point in the operation of an information system should compensation to the copyright owner be required? At input, during manipulation, or preparation of derivative works such as abstracts? When the message is transmitted? When it comes out of the device, or when this output is reproduced?

Input itself involves a single copy reproduction–whether digital translation, graphic reproduction, optical electronic scanning, voice transformation or sound recording.

The main conflict here has been called the input-output issue—the issue of whether payment should be on input or output from the system. It is generally agreed that when information is transferred from one computer to another there should be no charge, and that when information emerges there *should* be payment. The major issue is whether there should be a toll when it is fed into the system.

Reasons for charging at input recognise the fact that the output may not be in the form of the input (it may be data) and that the market for machine readable copies that could be fed into the computer would be difficult if there were no charge at input.

What systems can we set up to update the capacity of copyright law to cope with the problems of expanding technology? Use of the new technologies is the answer.

I want to take a look at an existing system for centralised collection of royalties, and then to suggest other possible solutions to meet other current needs.

Let's examine the working of the Performing Right Society, a limited company which arranges that composers, authors and publishers shall be reimbursed for the public performance of their copyright works. The scale on which they operate is impressive. At their headquarters off Oxford Street there are 1½ million 6″ by 4″ cards filed in alphabetical order of title; 500 cards are added each week. The world repertoire of music covered through affiliated societies abroad probably runs into tens of millions.

A system of licences and programme returns from users enables distribution to copyright owners. The B.B.C. is of course a major user and is likely to have a data link to the Performing Right Society's computer in the near future.

A central authority such as this could be set up to receive and distribute fees for library photocopying. Licences would be issued to those wishing to make photocopies. Payments could perhaps be made to copyright proprietors on the basis of sampling an adequate cross section of use. The system would not operate in respect of copying covered by the so-called 'general licence' to photocopy detailed in the publication 'Photocopying and the Law' issued by the Society of Authors and the Publishers Association in 1965. It would still be desirable to set an upper limit beyond which permission of the copyright owner would be necessary.

In 1965 the Authors League of America proposed a system in which payment would be by stamps sold by a copyright clearing house. Rates for copying would vary depending on the type of work copied—prose, poetry, periodical articles, with lower rates for non-profit educational institutions. When copies were made the person making them would stick a stamp on a remittance card, writing the author, title and publisher, or the periodical title on the card. (If material were universally coded, only the code number would be needed.) The remittance cards would be batched and mailed regularly to the clearing house. The clearing house would distribute the cards to the publisher who would collect the royalties by redeeming the cards and pay the authors their share.

In 1960 the Committee to Investigate Copyright Problems affecting communication in Science and Education, based in Washington, specified the necessary features of a solution to the copyright problem for the sphere of science and education (which are the points of major conflict between dissemination and copyright protection).

The features were (1) copies must be available promptly; (2) revenues should support scientific and educational publication; (3) the solution should provide for multiple copies; (4) the solution should remove the threat of a lawsuit where the cause of action was economic loss; (5) the solution should not adversely affect the rights of foreign publishers; (6) no highly impractical legal or administrative measure should be necessary to carry it out.

The Committee, searching for a solution, opted for the 'Clearing House' concept as the optimum. In its simplest form this is a switching system, passing rights to make copies to all subscribers and passing royalties to all subscribing publishers in the system. In both cases participation is voluntary and regulated by some standard contract. These contracts would grant immunity from infringement suit, and permission to make unlimited multiple copies, in return for royalties. The royalty rates would be low enough not to constitute a burden on communication. Perhaps they should not exceed 10% of the cost of the copy. They should be high enough so that the publishers and owners whom they represent would derive real revenue from this form of use. The most critical question is the design of a sampling system. In addition to the main system a stamp system could be used for individual copiers.

The concept of the duplicating library is more easily related to systems for paying royalties than the present journal and book holding collections. The store here is in microform. Space for such a micro-store—air conditioned and humidity controlled—has been allocated in the plan for the new library building at Hatfield Polytechnic. Four Kardveyors will be used to increase the capacity of the store of microtexts which will be

retrieved by operating a keyboard. Library integrity is maintained as readers are made duplicates from the master microforms in the store. Duplicating costs are relatively low. For copyright material a royalty charge could be levied on duplication.

The forerunner of the full duplicating library concept is the concept of packaged and desk-top library services in which the medium is microform. An example of this is shortly to come into operation from the National Reprographic Centre for documentation at Hatfield Polytechnic . Copyright clearance has been obtained from the Publishers Association for supply of microcopies to subscribers. Another service is Project FAIR (Fast Access Information Retrieval) operated from the Medical Research Council at Hampstead. Due to the copyright obstacle this body is now merely sending out to their subscribers an abstract bulletin, and not distributing microforms for desk top files without specific requests for these.

Another type of packaged library is probably needed in the educational sector. There are peak demands for particular parts of particular textbooks at certain points in a course. Instead of attempting the impossible task of satisfying the demand with textbooks the answer seems to be in providing separate chapters for consultation or loan. The obvious medium for this is microform. Co-operation between academic teaching staff and library staff could produce in advance lists of readings which would consist of references to chapters and sections. These would be recorded on to microfiche in advance and microfiche duplicates made available to students either on demand or possibly passed out with course notes. Coupled with an adequate supply of microreaders this would eliminate what must be an enormous area of inefficiency in existing library services to students. Experiments in providing this type of service are to be carried out at Hatfield Polytechnic.

I would like to touch now on the question of legal protection for computer programmes, because it marks out the boundaries between copyright law and patent law. It is an area where much fundamental thinking is taking place—at the moment the Banks Committee is sitting to consider the U.K. Patent System. The British Computer Society Law Study Group is giving evidence to the Banks Committee on computer programme protection. There is a sense of urgency about the whole issue—big money and powerful bodies are involved. Added to this the controversy is more interesting because opinion is split down the middle—computer manufacturers on one hand, computer service bureaux on the other.

In a computer programme there is scope for protecting the whole programme or a new technique which is part of the programme. Protection is wanted against unfair commercial advantage from unauthorised use of the programme originator's work. Protection would take the form of exclusivity to the originator for a limited number of years in return for a disclosure. The exclusive rights which are wanted would include the right to make copies of the programme wh[illegible] represented in any of the usual forms (flowchart, algorithm, punched input media), the right to make translations (from one computer language to another), the right to put the programme on to input media for a computer, or into any form of storage in a computer installation. The rights could also include the right to run a programme on a computer, and the right to make use of invented programme techniques in other programmes.

With English law as it stands at the moment, only coverage of the programme in word form, diagram form and possibly in punched tape and card form, is available from the Copyright Act. But the Act does restrict the *commercial* use of works like sound recordings, cinematograph films, TV and sound broadcasts. So an extension of the statute to cover some of the rights I have mentioned for computer programmes is a possible solution.
I will not dwell on the procedures which are being recommended for registration of programmes because I am concerned in this illustration with the working out of the principles of copyright and patent law in a current stress situation. The Patent Act would cover the use of invented programme techniques in other programmes only if the 'invention' falls within the scope of the definition in the Act. But in fact there has been no rigid definition and the question of programmes as inventions has not been tested in the U.K. courts.

The important point as far as we are concerned—and here we can use this matter of computer programmes as an entry point in considering other material with which we are more familiar—is the relative degree of compromise between access and protection which is offered by the patent system and an enlightened copyright legislation with administrative apparatus.

Patents are concerned with ideas, copyright with the physical expression of ideas, thus the latter monopoly would not interfere with interchange and implementation of the ideas in programmes. A further part to the Copyright Act could be devised which would provide the originator of computer software with rewards just as his partner who is concerned with the hardware which is covered by patents.

However, an interesting aspect of the recommendations of the Computer Society is that it does recommend patent protection to one case—where the cost of the software is particularly high. This case is that of Automatic Process Control which is important because it is very much an area of technological growth.

We have just seen that an excessive monopoly would be avoided if copyright and not patent law covered the majority of computer programming material. Unfortunately monopolistic control of copyright material could extend beyond the intention of the Copyright Act if certain tendencies develop in commerce and industry. This is the tendency to 'vertical integration' in company structure. Horizontal integration is the familiar case where companies concerned with similar products unite. Vertical integration involves the union of companies engaged in different stages in manufacture. The instance we are interested in is that of the electronics firm acquiring the textbook publisher. Here the hardware and software man has acquired the intellectual products for his system. Already in America Xerox, R.C.A. and I.B.M. have moved this way. The end result could be, not access for payment of an equitable royalty, but a compulsion to join more than one information network to have access to the whole range of information. Fortunately the interest of the Government is so strong in the U.S. that this is unlikely to happen. The anti-trust laws are also relevant to this situation. But the conflict is politically charged with its elements of state control and free enterprise.

In America, 1968 has been a critical year for copyright law and copyright principle. The Copyright Revision Bill, the outcome of years of hearings and testimonies, did not pass the Senate. But a National Commission on New Technological Uses of Copyrighted Works was established. This Commission has been charged with making recommendations to the President and Congress about changes in the law to assure access to copyrighted works and to provide recognition of the rights of copyright owners. An interim report is due out about now, and a final report in two years' time. In 1968, the Williams & Wilkins Co. has brought suit against the National Library of Medicine in the United States Court of Claims. Williams and Wilkins publishes about 40 biomedical periodicals, most of which operate on a narrow margin of profit and have circulations in the low thousands. According to a statement released by the company President 'uncontrolled photocopying is largely responsible for the death of two of the company's journals'. Williams & Wilkins has been urging a system under which it could be paid a royalty on each copy made, to offset the loss in the sale of subscriptions, reprints and back volumes which they allege photocopying brings about.

The company tried to work out a royalty agreement with the National Library of Medicine and the library of the National Institutes of Health but were bluntly told by these libraries that they would continue present practice until instructed otherwise by the courts. So the company filed a suit demanding that the U.S. Government pay damages for copyright infringement in the reproduction of eight specific articles.

There are indeed stresses and strains occurring between the well-established principle of copyright and modern information transfer technology.

Who is to answer the call to action in the U.K.? NCET–the National Council for Educational Technology–has asked for a study to be undertaken of the use of copyright material in all types of educational institutions. But it is up to the funding bodies in this country to realise that this problem needs urgent attention. The need at the moment is for surveys of the present situation with or without moratoria on copyright. We need to know present and potential use patterns. Librarians have a fundamental interest in the rapid dissemination of information in all media–it is up to us to put our shoulder to the wheel and get it rolling.

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Copyright, the International Problems

ROY YGLESIAS

I would like to start by referring you back to 1909, before the advent of television and radio, when the Performing Rights Society decided to draw up a Copyright Law. This was later enacted and it established that each performance should carry a royalty payment. Now, as you know, the sale of sheet music is very slight, but the income from performing rights for both author and publisher is colossal. It was somebody with tremendous presence of mind and great imagination who dreamed up this concept in 1909, and I would say that publishing is about ten years behind in coming to grips with a similar situation which exists today in regard to photo-copying and the other machines which are going to reproduce the printed word. If only, five or ten years back, we had had the presence of mind which inspired the Performing Rights Society then we might have been able to protect our authors and our own vested interests. I think it's worth reminding you that we the publishers, and certainly the Society of Authors, are concerned that an author should obtain an income from his work–the fact is that there are professional writers! (There are several addresses from which you can obtain information about copyright material as you probably all know. The Society of Authors itself issues small pamphlets which are very useful to authors and librarians and the Arts Council has produced the Public Lending Right Bulletin from which I will quote shortly.)

I'd like to start with a brief outline of the history of the copyright law, although I do want to get away from the law itself in a moment and talk about an idea of my own which the Publishers Association is following up through its 'Other Media Committee'. Historically then, and I am reading here from Ron Barker who really is the publishers' expert on copyright:– "Copyright is 250 years old being first introduced in Britain by the Statute of Anne, 1709 . . . . Copyright invests the works of the intellect with the characteristics of property so that they can be owned and sold. The author's ability to grant exclusive licences is what persuades publishers to invest their money in publishing their books. If no such exclusive rights existed the risk of losing money through wasteful competition between different editions of the same book would deter publishers from risking money and skill and few books would be published at all". The 1709 Act, then, was the origin of Copyright and you will notice that firms like Longmans (1724) date from about this time–before this publishing as a business was not on. Denmark had a similar Act in 1741 and France in 1789. So it's during the eighteenth century that the business of publishing with authors earning money from it became possible. Britain extended the Act to include foreign authors in 1838 and France in 1851.

The first great international convention for the protection of literary and artistic works was the Berne Convention of 1886. It's been revised six times since then, most recently by the Stockholm Protocol of 1967. At the end of the last century (1889) we had the first of seven Pan-American Conventions, and that held in Washington in 1946 was the last. So there exist the Berne and American versions, and in between the two is a linking convention organised and sponsored by Unesco. Really the Unesco Agreement bridged the gap between Berne and the Pan-American Union and because of this it is known as the Universal Copyright Convention (U.C.C.). There were fifty-seven member states of Berne in 1948 and most have ratified the Unesco Convention, only a very few still stay outside.

U.C.C. attempted to make one firm international agreement for all and the authors of each national country who signed the agreement are granted reciprocal rights. The term was twenty-five years after life–as opposed to fifty years after life–or twenty-five years from publication–translation rights being protected for only seven years. In practice this marked the beginning of an erosion of the principles of Berne, particularly by African states. They saw an opportunity in it to go very much further and bring in an altogether different concept. I won't bother with the formalities now, because I want to get on to the international implication, but a set of "Model" laws were produced following a conference of African Nations held at Brazzaville in 1963. This was sponsored jointly by Unesco and Berne, and quite fairly too, because laying behind it was the perfectly fair proposition that in developing countries there is very little money, particularly for education, and why shouldn't children have infant readers free of copyright–be they written by Mr. Beacon, or Mr. Janet and John, or whoever. It did seem, and indeed it still does seem, that those countries concerned with Unesco, particularly developing countries, had a point here. And the conference met to see if there was some way in which they could get round the Copyright Law and supply educational material at a lower cost. I say educational material rather than books, because it will no doubt affect other teaching aids as soon as they have electricity tuned in. (I must say this point was brought home to me rather forcibly in Ireland recently. I was waxing enthusiastic about an audio-visual French course and describing how French is now being taught in primary schools in this country, when I was suddenly stopped by a guy who said, "You do realise, don't you, that many of our rural schools have no electricity?")

These "Model" laws included a provision whereby countries which enacted legislation based upon them would be able to make free use of copyright material for school and library use, as well as for broadcasting. But clearly countries which were also signatories of the Berne Convention could not pass supplementary legislation

to this effect or they would be breaking copyright. This is the crucial point. It has made it possible for developing countries not bound by Berne to issue compulsory licences for the publication of foreign works subject only to making a locally determined royalty payment to the author. Laws of this kind have been introduced in Zambia, Malawi, Uganda and Kenya, although with the exception of Kenya these countries have not so far made use of the liberties permitted. They haven't gone as far as all the publishers in England . . . . at least all the publishers but one . . . . had feared. But in Kenya the position now is that a local education authority is able to fix a royalty payment to the author at whatever level it chooses and then, for instance, photo-litho his book without giving the publisher anything. Previously this would have been piracy and the police would have acted. It's a relatively simple matter to get redress in countries which have signed Berne. For instance, in Malaysia where piracy was a real problem all you had to do was to call the police in and the Government prosecuted!

So you can see what the situation in Africa is, and as I see it the next logical step could be the development of nationalised publishing as in Russia. I am not saying this is a good or a bad thing, I am just saying that it is the next step. Why bother to have competitive firms vying for profit when you can set up a national publishing house? And this of course has happened, admittedly in some cases with the help of a British publishing house—a very ancient and worthy house too, well known for its championship of private enterprise. The developing countries do not yet have all the necessary expertise and experience to produce the right kind of paper and the right kind of printing, and because of this they have been assisted by a British publishing house. They can nationalise publishing and alter their copyright law so that they can take what they want. On the whole I must admit that there is a strong case for saying, "Why not?". But there is also a case for saying, "Why the hell should they?" If the man who wrote the Beacon Readers makes writing his full time work and he depends on this for a living then it's wrong, surely, for his works just to be lifted and used. But you can argue all night about this point. What we are trying to do at the Publishers Association (or really it's gone beyond the Publishers Association now, it's the Government) is to get some sort of modus vivendi both ways—we don't want a war. In Russia there is now the situation that they are beginning to realize that some of their authors could be earning sterling by the publication of their works in English. So that just taking British authors and pirating them is not necessarily to their advantage in the long run. They may wish their authors to receive copyright protection from us and, similarly, some of the African states are hesitating on the threshold. We need to get something which will satisfy the author, the publisher and, if you like, private enterprise. But I don't, myself, think that we shall succeed.

Now, the Stockholm 1967 Protocol which gave these "Model" laws substance tried to revise the Berne Convention but, in fact, it has produced very little change. It incorporated a protocol regarding Developing Countries which gave them this enabling power—in other words signatories to the Berne Convention did not try to prevent the "Model" laws being enacted in Africa. Under the new protocol a work written in a Developing Country could be given protection for as little as twenty-five years after the life of the author, the term of protection for translation being ten years from first publication, and so on. The complete restriction of copyright protection on works required for teaching, study or research in all fields of education was envisaged. In fact, you see, the "Model" laws were accepted and signatories to Berne were invited to ratify them as they were set out in the Stockholm Protocol. But a strange situation has arisen because no country has yet ratified its signature—it's not a question of refusing to enact legislation, it's simply that we don't, at the moment, recognise as reasonable what they could do in Africa. The United Kingdom refused to sign because it believes the Protocol could be damaging to the long term real interest of the Developing Countries. It may not be applied to any work until the country of origin has agreed and at least five member countries have accepted it. By not signing it we simply delayed its operation and made them think a little.

I would like to read what Ron Barker says on this. " . . . . In fact, the flow is far from being one way, and an ever increasing proportion of educational books required by developing countries are published in those countries themselves . . . ." (Books on the History of Malawi, or the geography of Zambia, or the development of the Church in Tanganyika, will probably be locally produced. And most British publishers have been dropping anchor in these countries and contracting local authors to produce the books which, after all, have a sale in America and in Europe as well. It isn't just the Beacon Reader that we are concerned about, you see, it's the long term implications.) ". . . . Moreover the Protocol, if invoked, would need to be applied equally to works of native authors as to foreign ones, since the Convention requires native and foreign authors to be treated alike . . . ." (So that the local author in Zambia, or wherever, would be subjected to nationalized publishing and a locally fixed royalty in the same way.) ". . . . Thus native writers would find their works taken for free use by the state. At the same time since native publishers would be able to obtain licences to publish the best foreign authors available they would be less likely to encourage local authors or reward them properly. Additionally, since local publishers could obtain only non-exclusive licences they might find themselves publishing the same books in competition with each other thus losing money and finally going out of business. Thus . . . ." (so the P.A. argues,) . . . . the Protocol represents a threat to authorship and publishing in developing countries and not only to those in developed countries."

So that, roughly, is the publishers' thesis and most of the people concerned both overseas and here are trying to get a reasonable solution.
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Now, I've given you the historical background and I've outlined the international situation as regards Africa. I want, next, to say something about photocopying and the law, because this is the other problem which concerns publishers very closely.

The 'Other Media Committee' of the Publishers Association keeps a watchful eye on new devices like micro-images, Xerox, film-loop and so forth. And more and more questions of copyright infringement are arising. Somebody will use a film-loop to go with a series of French books and the characters in the films and the original text books are Jean and Philippe. So we, the authors of the original text books, ought to get royalties on the film-loop rather like Enid Blyton did on vests or trousers. Another aspect of the problem exists in Australia particularly, where students customarily club together to buy one book and then xerox copies of it at will. This is exactly the same problem as the Public Lending Right—I see no difference, there is nothing to stop schoolmasters xeroxing say Trevelyan's "Social History" in the same way. We might, I suppose, arrange a test case just like all test cases are arranged (it's all worked out beforehand rather like adultery), but it would do no good.

But you saw, didn't you, that the Beatles found a Turkish inventor and gave him £4,000 per year for four years to invent a device which operates during studio recording and ensures that when anybody tries to tape that disc it will go 'brrrrrrrr"? This chap has succeeded and it means that from 1971 on the Beatles Apple Co. Ltd. will obtain a royalty on every single disc that's published in the world. And my contention is that the Publishers Association should go to the printing industry or the paper manufacturers and get them to impregnate the print or the paper with something which goes "brrrrrrrrrr" when it goes under the Rank Xerox. This may sound way-out but I have put it up to the Publishers Association and they are looking at it seriously. If it comes off then in my opinion it will be very much better than worrying about the law. It might help the authors and publishers of text books to sell seven or eight copies instead of one. There was a time when we sold sets of forty to schools but this has gone. Fortunately education no longer demands that all the class turns to page nine and so on—we have got away from that a little to group work and topics. Nevertheless, we do expect to sell eight or nine rather than one copy, which could become the case. So my suggestion is that we find some sort of electronic device—of course they'll find an anti-missile to deal with it later, but in the meantime it might help the authors and publishers to get by. Really I can see no other way of protecting copyright.

Now, somebody raised the question earlier of the library selling these micro-images. I have here a micro-image of the entire Bible—Old and New Testaments, 1,245 pages, 773,000 words. All you need to do is pop it into a film reader machine and get the Acts of the Apostles. We shall eventually start putting not just journals into this form, but also books like the Dictionary of National Biography and other reference books. Journals are only the first step, reference books will be the next—the Forsyte Saga the last, of course. We shall be doing both, and this is why we are looking into the implications very seriously. (When we have fully exploited this form of presentation, by the way, I think librarians will have had it—libraries really are on the way out. In Japan, you know, they have a pocket sized machine which isn't much bigger than a match box, and potentially a student can just take the thing out of his pocket and switch to a reference in a journal, or D.N.B. or Trevelyan; he will even be able to tune into Antwerp, New York, or Hatfield. There is no need to go to a library, or to have librarians, or anything like that; it's all done by the computer. And this is a fact, it's going to happen—I can't tell you when—but the speed of change is so great that it cannot be far away. The machine is in Japan now, and will soon be cheap enough to play a significant part in our world.)

We are trying to face the implications of all this and although it's a little bit difficult to see exactly what they are I think that as far as copyright is concerned what we've said this morning is correct. Publishers will begin selling these micro-images to libraries as some publishers are doing with their journals. They will also produce a paperback (not a cased-book—they've had it) at a much cheaper price for the person who wants to read for pleasure. Additionally the computer will be programmed to take a punched card and every time somebody tunes into Hatfield Library, or every time one of these micro-images is retrieved, a royalty is paid to the publisher which he splits with the author. I would have thought this was quite simple to do, but I'm speaking as a publisher and author who would naturally advocate it. I suppose it might not come about as we have already had a little trouble with getting royalties from libraries when they lend books.

As far as the law of photocopying is concerned I will quote the main points quickly because they were touched on this morning. Ron Barker writes:

"The right of libraries of various kinds, and of individuals, to make photocopies (including micro-photocopies) of copyright material is widely misinterpreted. In general, the public at large (and libraries in particular) have wider rights than is often supposed; on the other hand, usually through ignorance of the law, abuse tends to be widespread . . . . There are two main points to be borne in mind by those who wish to copy copyright material: (1) No infringement of copyright can arise unless a substantial part of the copyright work is involved; (2) Even where a substantial part is involved, such copying may be permissible under the Copyright Act, 1956, as fair dealing (a) for the purpose of research or private study or (b) for the purposes of published criticism or review . . . ."

"The rights of libraries to make photocopies of copyright works are set out as special exceptions in Section 7 of the Act. The only libraries entitled to take advantage of these exceptional provisions are those which are prescribed by the Board of Trade under regulations made under this Section of the Act, known as the Copyright (Libraries) Regulations, 1957, ... The Libraries covered by the Board of Trade Regulations by virtue of Section 7 of the Act are free to make single copies of: (1) Articles from periodical publications, ... (2) Extracts from copyright books, either in cases where the copyright owner has given permission, or alternatively, in cases where it is impossible to trace the copyright owner, the librarian is satisfied that every attempt has been made to trace him. Many libraries include in the formal undertaking they require from those who wish to have photocopies an assurance, accompanied by written evidence, that either permission has been obtained from the copyright owner or that it has proved impossible to trace that copyright owner . . . ."

"The Society of Authors and the Publishers Association have, therefore, now suggested limits which authors and publishers generally would not regard as unreasonable for photocopying purposes. They have agreed that they would not normally regard it as "unfair" if a single copy is made from a copyright work of a single extract not exceeding 4,000 words, or a series of extracts (of which none exceeds 3,000 words) to a total of 8,000 words, provided that in no case the total amount copied exceeds ten per cent of the whole work. Poems, essays and other short literary works must be regarded as whole works in themselves, and not as "parts" of the volumes in which they appear." *

So the law, as the authors and publishers liberally interpret it, is fairly generous at the moment in its allowance of photocopying, but authors in educational publishing tend to suffer because many copies are made. One copy is fair enough, but if very many copies are produced in a school or a library it's rather different.

Lastly, I want to give you the latest proposals for a Public Lending Right. This is the Arts Council plan which you may have seen. The Arts Council plan is that an annual sum of money calculated as a percentage of the total amount spent on books by library authorities in England and Wales in any year should be paid out of public funds to authors and publishers; the authors taking the main share. In 1955/6 the sum spent by Public Libraries on books amounted to about £8,000,000 and 15% of this would have produced £1,200,000. The basis of division would be the stocks of qualifying books held by library authorities in the year in question, and would be obtained by sampling. (These are the elements of the systems currently used in Sweden and Denmark). Stock figures would be taken from one Greater London Borough Authority, one County Authority and one Provincial City or large Town. One of these sample libraries would be changed every year for another in the same category, but of different location. How the plan works–a Library Compensation Fund Committee should be set up by the Secretary of State for Education and Science who would appoint its permanent officers; it would have representatives of the Society of Authors, the Publishers Association and the Library Association. A useful prototype exists in the Performing Rights Society.

So there are the proposals of the Arts Council, the Society of Authors and the Publishers Association, and I think that we can try and get something organised on that basis.

Well now, that is as far as I have rehearsed my coverage of the situation regarding International Copyright. What I have really done, I think, is to give you the publishers' point of view–biased as your own view is biased from the point of view of libraries or as the African view is biased from their point of view. And I've also suggested possible ways in which we can solve some of these problems in the long term. I don't think there is much solution in a short term–and I don't think there is only one answer.

* R. Barker: Photocopying and the Law The Society of Authors, 1965.

THE CONTRIBUTORS

DAVID HOLBROOK is best known for his books on the teaching of English: *English for Maturity, English for the Rejected, The Secret Places, The Exploring Word* and *Children's Writing*. He has published a number of anthologies and a course book to accompany these. He has also published three books of poetry and a fourth, *Old World, New World*, is in the press. His novel *Flesh Wounds* is about fighting as a young man in the Normandy beach-head in 1944. He has another novel half-completed called *Nothing Larger Than Life*. He wrote a highly contentious critical study of Dylan Thomas called *Llareggub Revisited* which he has now renounced in favour of a second book on this poet which no-one will publish. In *The Quest For Love* he wrote a trenchant attack on *Lady Chatterley's Lover*. His latest works include a study of Sylvia Plath, one of Gustav Mahler's *Ninth Symphony*, and another of T. F. Powys. *Human Hope and the Death Instinct*, on the theories of human nature, and *The Masks of Hate*, largely on Ian Fleming, come from Pergamon next year. David Holbrook is 46 and is married with four children. He lives in Ashwell, Hertfordshire, and teaches one day a week at Jesus College, Cambridge.

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Printed in Great Britain by Stephen Austin and Sons Limited, Caxton Hill, Hertford